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Ann Arbor Observer

January, 1981 Vol, V No. 5

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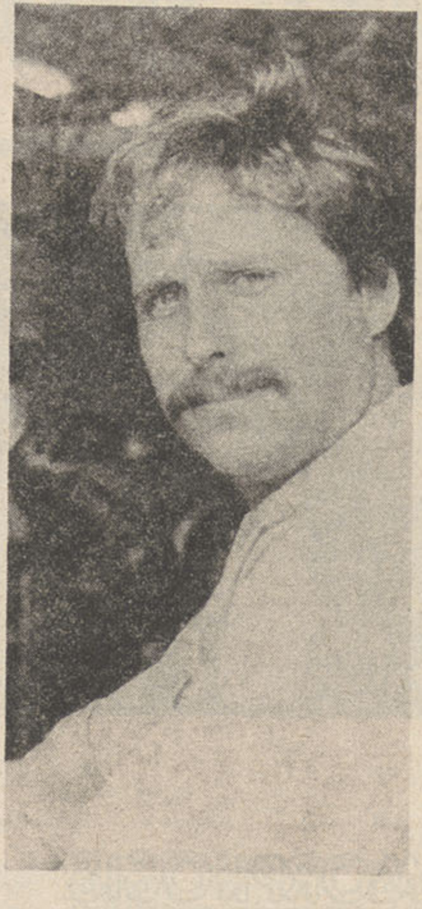

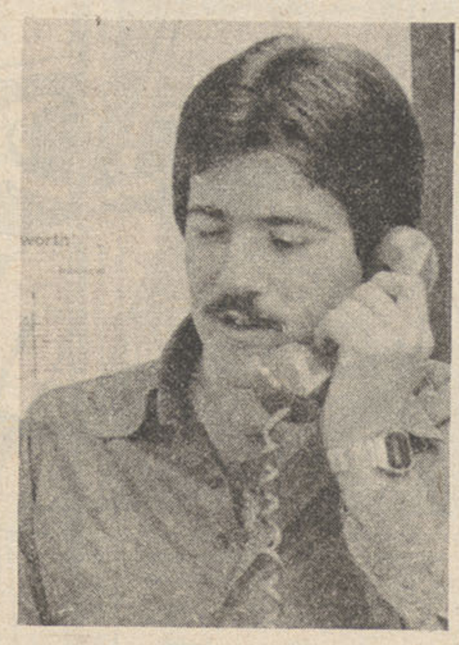

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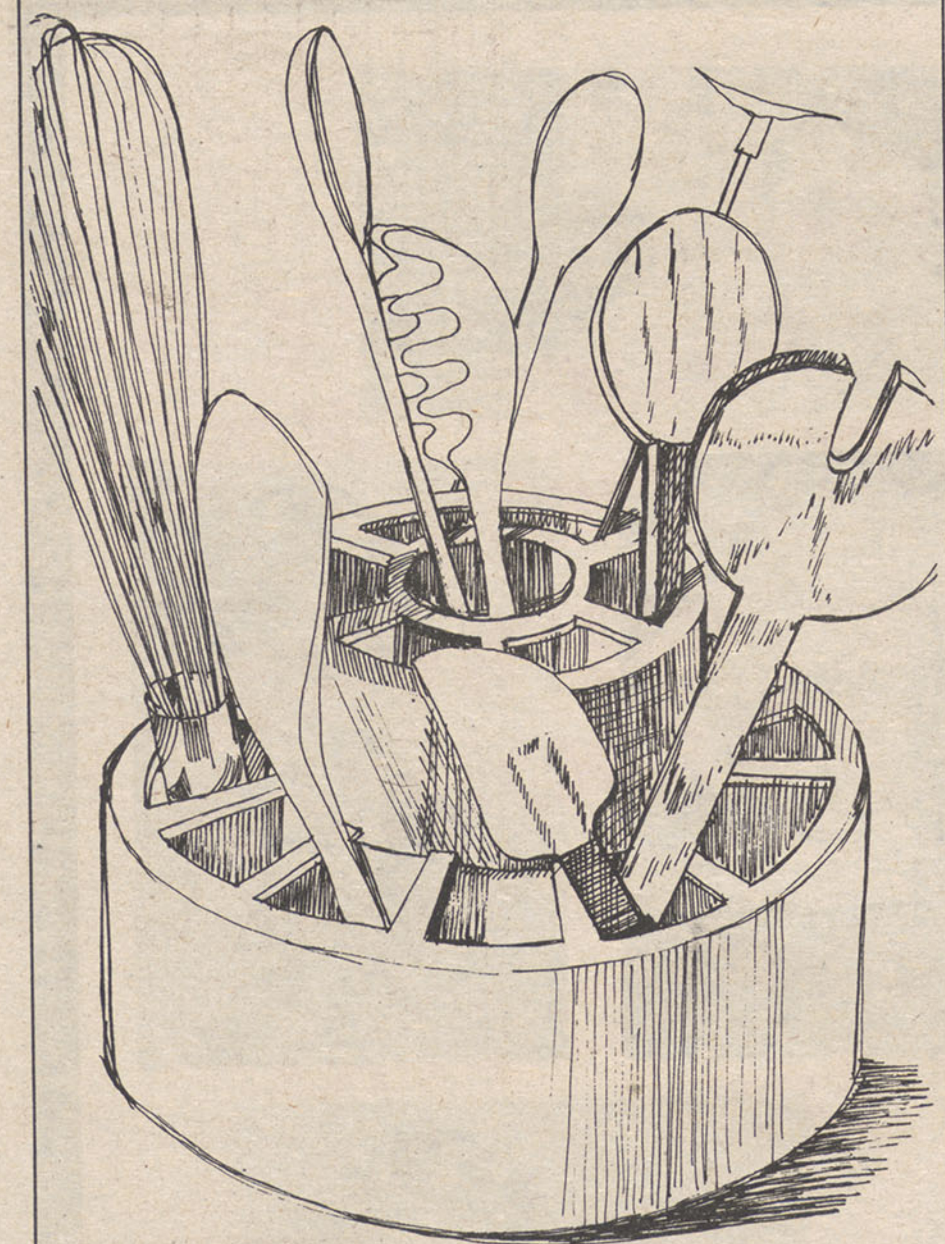

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Ann Arbor Observer

January, 1981

Cover: School crossing guard Don Zwickey at Stadium and Packard. Drawing by Marla Camp.

9 **Around Town**

19 **Ann Arborites**
Musician Josef Blatt

Anne Remley 21 **The Battle over Racial Balance**
A federal judge might do the job rejected by local school board members when they scrapped a plan to racially balance Ann Arbor schools. Some say there is a strong legal case against the system that could leave city schools under the wing of a federal court.

John Hilton 27 **The Mild-mannered Marxist**
U-M sociologist Jeff Paige is finding convincing scientific support for an ideology traditionally long on rhetoric and short on evidence.

Annette Churchill 33 **The Saga of a Sandhill Crane**
How a five-foot-tall bird was saved by three area naturalists.

Christian Gauss 37 **The Eccentric Life, Mysterious Transformation, and Sublime Death of John Bohn**
The story of an eccentric Ann Arborite who died at the turn of the century.

45 **Calendar**
Ann Arbor's most complete monthly calendar of events, exhibits, and nightspots.

58 **Restaurants**
The North Campus Commons Cafeteria.

61 **Nature**
A walk by the Broadway Bridge, Above Ann Arbor, how to find highbush cranberries.

65 **Good Deals**
Houseplants for 10¢ including pot, bricks for baking bread, a gardening calendar, natural ice rinks.

67 **Changes**

Published monthly except August by the Ann Arbor Observer Company, 206 S. Main, Ann Arbor, MI 48104. Tel.: (313) 769-3175. Controlled circulation postage paid at Ann Arbor. USPS 454-470.
Distribution: 33,000 copies printed and distributed, 17,000 copies mailed to single-family homes in Ann Arbor and 16,000 copies distributed by stand. **Subscriptions:** $5.00 a year by mail anywhere in the U.S. or Canada. **Postmaster:** Send address changes to Ann Arbor Observer, 206 South Main, Ann Arbor, MI 48104.

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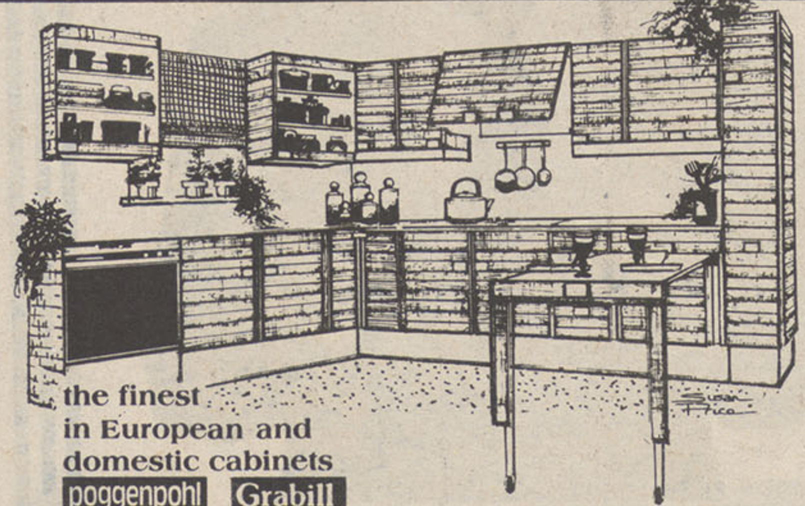

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AROUND TOWN

Henderson Ford remains empty

Ford has yet to find someone to take over the city's only Ford dealership.

PETER YATES

Since early 1980, Ann Arbor's Ford dealership on Jackson Road has been empty. Closed by family turmoil and difficult economic times, Henderson Ford Sales, Inc. was a prominent business failure for the city. Taking over ownership control, Ford Motor Company has tried to clear away the specter of failure and qualify a new owner for the dealership. Issues remain unsettled, however, and the year closed with no date set for a reopening.

With the late summer upswing in the economy and the introduction of Ford's "World Car" (Escort) and the new model year, it appeared that the dealership might open before the end of 1980. In early fall, a Detroit-area dealer reported to his associates that "Ann Arbor is clear. It can be opened." Several big Detroit Ford dealers (Flannery and Milliken) were reportedly interested in the Ann Arbor dealership. Publicity names, including Al Kaline, were talked of as possibly being associated with the opening.

Ford's interest in reopening was keen, and work began in earnest in October: the building was repainted, the interior revamped, the asphalt driveway patched, and the roof and furnace fixed. According to several sources who have been watching the situation closely, the dealership was scheduled to reopen sometime between November 15 and December 1, 1980. Lou Stamford, an experienced dealership manager for Pat Milliken and brother of a Detroit-area Chevrolet dealer, was rumored as the possible new operator of the Ann Arbor facility.

But it didn't happen. A scheduled fall auction of remaining Henderson shop equipment was cancelled at the last minute, possibly influenced by the unsettled legal action of local vendors still owed money by the defunct dealership. More significantly, the pace of economic recovery began to slide again, and with it Ford's hopes for renewed economic health.

As December began, Ford's Marketing Manager for the Detroit District seemed to be saying it was back to the drawing board as far as plans for reopening the Ann Arbor dealership were concerned. He said, "We are still in the process of finalizing the replacement." When asked about Lou Stamford as a possible operator, he declined to talk specifics, stating, however, that the community would have at least 30 days notice prior to the opening of the dealership.

Within the Henderson family, several members were reportedly hurt by the failure of the dealership. Ruth Henderson was recently quoted as saying, "We lost it all." With the family house for sale, she has taken other employment, having been left without backing or pension by the closing. Eldest son Lew Henderson, who at one time had mortgaged everything he owned to keep the dealership open, has turned to sales of another type—of real estate in Florida, according to an informed source.

As the year ends, it appears that neither the economy, Ford Motor Company, nor any of those mentioned as prospective new dealers has the necessary strength to guarantee a successful reopening. It is unlikely, however, that the delay will last long into 1981. Latest reports indicate that the normal start of the spring upturn in March and April will see the dealership open under the ownership of a Grosse Ile businessman. Ann Arbor is "a major selling point for new cars in the State of Michigan," says a former Ford dealer. "And, what may be worse for Ford," he added, "Nobody is handling Ford trucks in Ann Arbor."

Ann Arbor Observer

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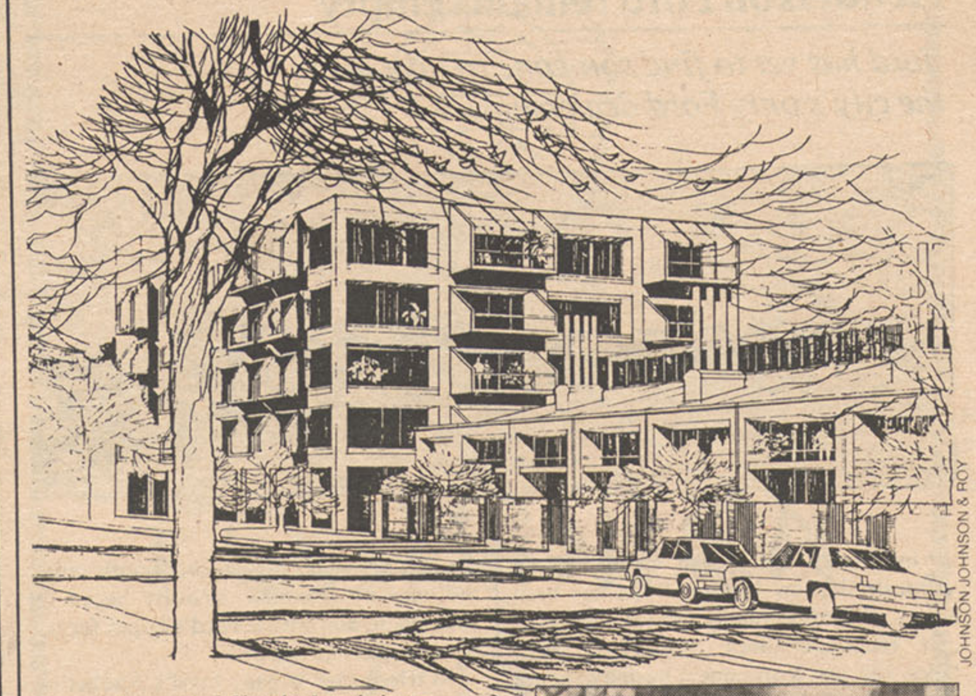
AROUND TOWN/continued

An update on Dick Berger

Plans, plans, and more plans from the aspiring developer.



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Proposed converted Chrysler Introl plant

PETER YATES

"I'm trying to keep a low profile. Really," explains Dick Berger, Ann Arbor's most ambitious developer, from behind a cloud of cigar smoke. "Unfortunately, I'm working on some projects that keep me in the papers." In the month of December Berger soaked up a lot of ink indeed. There was the front page *Detroit Free Press* story on his plan to develop Detroit's empty Heritage Hotel (the former Statler-Hilton, with 1,000 rooms) into a $75 million deluxe hotel-retail-condominium apartment project. Other articles in the Detroit papers outlined Berger's proposed $300 million Cobo Hall Expansion Project, a massive mixed-use project involving 300,000 square feet of more exhibition space and conference rooms in Cobo Hall, plus hotel space (675,000 square feet), office space (100,000 square feet) and retail shops (100,000 square feet). Back in Ann Arbor, as Chrysler announced it was putting its downtown Ann Arbor Introl factory on the market, the *Ann Arbor News* broke the story of his year-old plans to convert the factory at First and Williams on the Old West Side into 73 luxury condominium apartments in the $150,000 to $200,000 range.

We caught the dapper developer on one of his now infrequent days in Ann Arbor. (With all these kettles on the fire he's in Detroit three and four days a week now.) A pot of Twining's tea sits on his coffeemaker in his modest one-man office in the Fritz Building downtown at Liberty and Main. A long ribbon of printout paper coils down from the calculator on his cluttered desk onto the floor. Berger turns off the air-conditioner he uses daily to ventilate the overheated office in winter and talks. "It's a great time for planning. With prime at 21%, the only thing you can do in this type of market is plan for the future. Christ, nobody can finance a construction loan today."

Berger's plans are moving along steadily. By now they cover an entire wall of his main office area. His Heritage Hotel project, christened "Inn on the Park," is on Washington Boulevard at Grand Circus Park. The eye-catching schematics for the project were so attractive they caused Berger's proposal to be inexplicably singled out for newspaper coverage from among the five proposals submitted to the city of Detroit and displayed at a recent meeting. Detroit owns the hotel property as the result of a tax default.

Berger delights in describing his projects. "Nobody else's proposal would do for Detroit what ours will," he says. This one is especially rich in appeal, incorporating the planned Downtown People Mover elevated rail system, a turn-around and station for the Washington Boulevard trolley, a 300-room deluxe-category hotel ("geared to the corporate executive who wants the truly deluxe hotel"), a large fountain, and a 17-story atrium onto which many hotel rooms and apartments would look. If the city of Detroit selects Berger's project (he hopes to know by mid-January), he'll have 90 days to line up committed users.

At $11 million, the Introl project in Ann Arbor is peanuts compared to Berger's Detroit plans, but it fits in with his ideals of bringing "first-class" amenities to his home town. "I think this is really a honey of a project," he says. "It has high ceilings. It's located in the historical district; the old part dates to 1868."

The projected prices of $150,000 to $200,000 for 1,200-to-1,900-square-foot apartments are in line with what other condominiums of comparable size and quality cost today, Berger says. It's by no means certain how this kind of industrial conversion will go over here, he points out. Though conversions of lofts and factories into luxury apartments are popular on the East Coast, none have been attempted in this area. Asked whether the kind of person who can afford a $150,000 condo would want to live in an industrial setting next to the tracks, he objects: "There's no industrial setting at all. It's an activity area. Yes, there's a lumberyard and a railroad, but it has just a couple of trains a day. And look at the conveniences . . . close to the U., shopping, theaters, restaurants. It's a super location. It would be the crème de la crème here in Ann Arbor." Project architects are Johnson Johnson & Roy of Ann Arbor.

Berger has talked in depth with Chrysler's agent about purchasing the 127,000-square-foot property. "We were on the money with the price [said to be $2,000,000] but not the terms. Chrysler wants cash with an immediate closing. Now many other people are looking at it, too." Berger hopes Chrysler will give him the six to nine months option he wants when the ailing automaker sees that the competing offers are for much less. Then he would try to pre-sell 35 to 40 of the 73 units through DeLoof and Associates real estate agents.

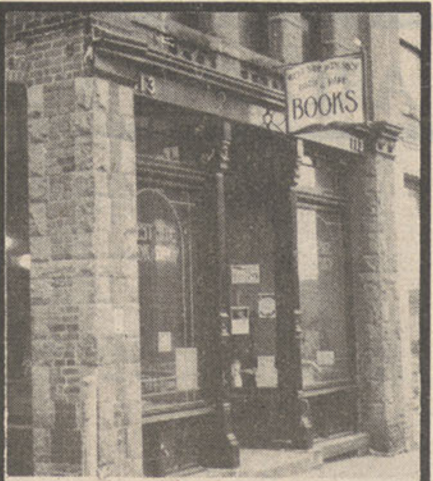
Who is the "we" Berger refers to? Berger prefers not to identify those investors already involved.

With all this planning going on, what about Huron Plaza, the 18-story hotel-conference center-retail complex proposed for downtown Ann Arbor last summer? "It has been set back about six months, primarily due to interest rates. There's no way we can get this project financed at the moment. We suspect rates will come down to a level where we can at least consider the rate." Financing notwithstanding, progress on the project moves ahead, Berger reports. "We have a co-developer—another development group to interject some expertise I may not have. I can't identify them at the moment. They are very substantial."

Dick Berger pauses to reflect on his energetic activities of the past few months. "There are no assurances any of these projects will fly. We don't have anything to announce. Even if *one* would fly, it would mean a lot to me."

PETER YATES

JOHNSON JOHNSON & ROY
PETER YATES



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AROUND TOWN/continued

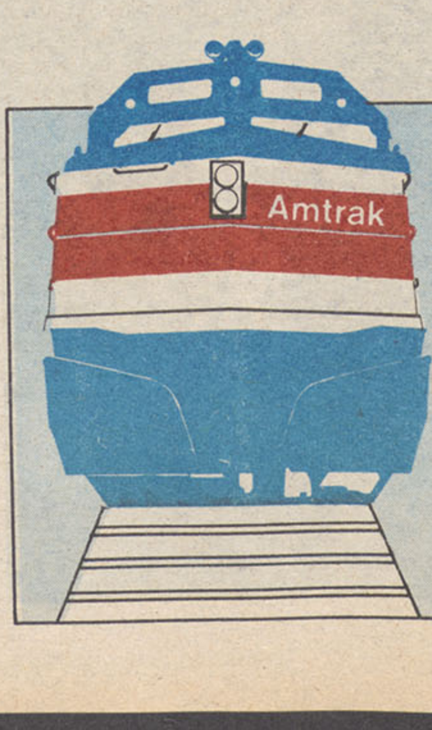
Detroit skyline, 1933, illustrated by Herbert S. Kates in Minute Glimpses of American Cities.

A train trip to Detroit

Dozens of Ann Arborites commute via Amtrak daily.

At seven o'clock on a dark, starry weekday morning, 125 commuters crowd the small Amtrak waiting room next to the Gandy Dancer restaurant and spill out onto the adjacent covered area. For being a group of people who nearly all have professional-level jobs with large institutions in a city not known for individualistic dressing, their appearance is varied. Tan raincoats and somber overcoats are not the only order of the day; parkas and peajackets are also in evidence among the men. A long-haired young white woman in a pantsuit is carrying psychologist Wayne Dyer's new book, *Feeling Good;* a black man in a tweed coat carries Michener's latest, *The Covenant.* Though white males predominate, there are substantial numbers of women and perhaps a dozen blacks. Almost exactly on time, their train, called the Michigan Executive, glides quietly into the station. The three-car train is bound for Detroit, with stops in Ypsilanti (7:10 a.m.) and Dearborn (7:30 a.m.). They climb aboard, and within three minutes the train is off.

For the commuters it's a quiet daily ritual, a serene alternative to an intense hour of drive time spent fighting traffic and listening to the radio. On the train, which costs $105 a month or $9.80 a round trip for a single ticket, they can sleep, read books, work on reports, even join in a daily card game. The commuters are headed, most of them, for the heart of the city. Real metropolitan life still exists in Detroit. There are tall twenty and thirty-story office buildings of which Babbitt would have been proud. For over fifty years the best of these buildings—the Guardian Building and the Buhl Building and the Penobscot Building, for example—have retained their detailed architectural splendor and their images as the cathedrals and palaces of 20th century America. They have mail chutes and quick lunch counters and newsstands and elevators with elaborately ornamented metal doors. It's an exciting contrast to Ann Arbor; we love to take this early-morning commuter trip to spend a day in the city and maybe visit the Detroit Institute of Art. The specific occasion this morning is a press



conference and tour of the planned Ann Arbor-to-Detroit commuter rail service to be sponsored and financed by SEMTA (Southeast Michigan Transportation Authority).

Three or more round trips between Ann Arbor and Detroit are being planned by SEMTA, with stops on Dixboro Road, in Ypsilanti, on Belleville Road, in Wayne, Inkster, Dearborn, and Detroit. The terminus would be just next to the Joe Louis Arena. The first-phase data-gathering and feasibility study for the plan is just being completed, and all the many entities involved (Conrail, Amtrak, SEMTA, and the municipalities along the route) favor the idea. The Amtrak commuter service would continue, too.

Even so, the project would be complete no earlier than 1984 or 1985. Instituting a new train service is a complicated matter requiring careful coordination with freight traffic and involved negotiations with Conrail (which owns the track) and Amtrak (which owns the stations). Simply purchasing equipment is no easy matter. The Budd Company is the nation's only remaining manufacturer of railway passenger cars, and it has a two-year wait on orders. "Small" orders of 20 to 25 of the million-dollar cars, like SEMTA's order, have to be piggybacked onto larger orders.

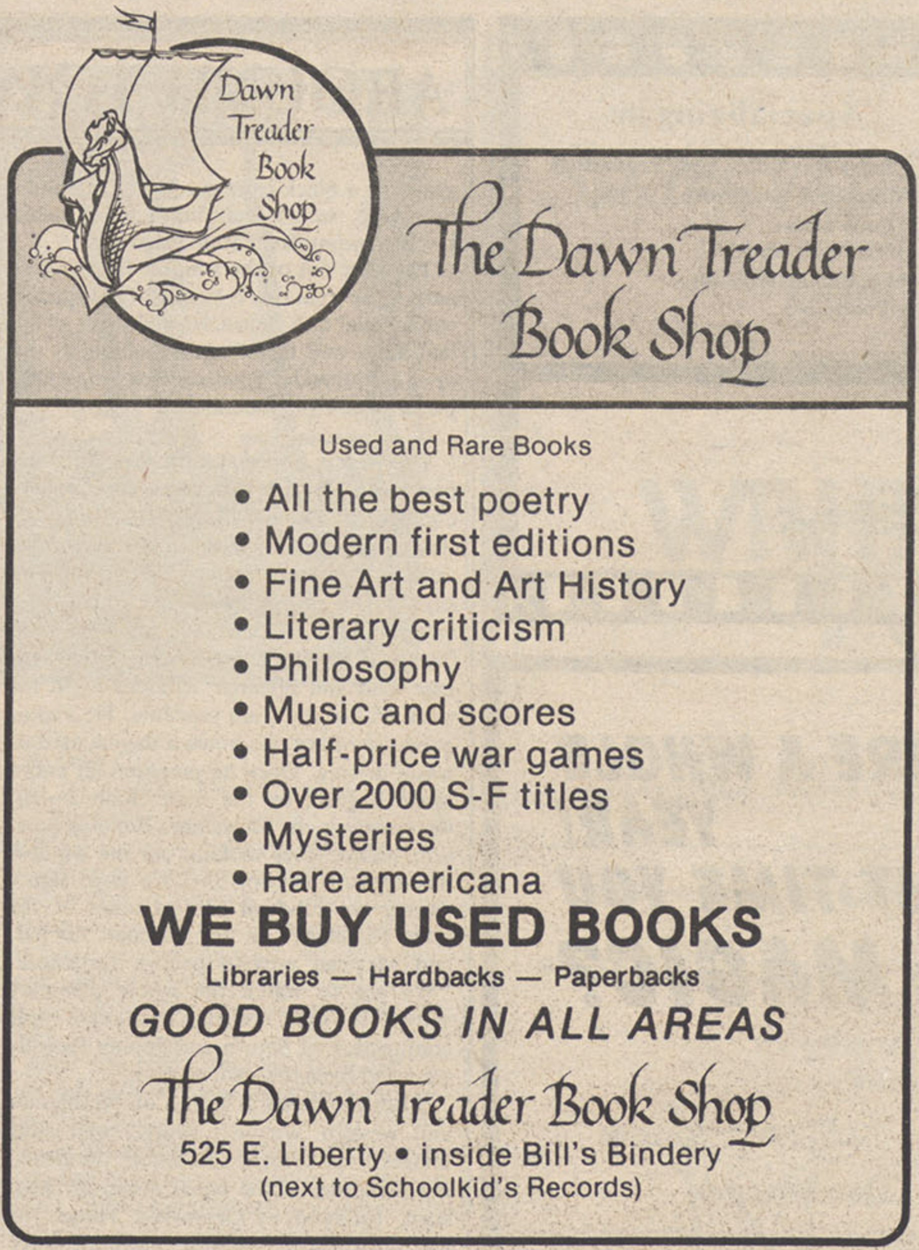
SEMTA already has one commuter rail service, The Silver Streak, operating on Grand Trunk track between Pontiac and Detroit via Bloomfield Hills, Birmingham, and Royal Oak. It offers four round trips daily for very reasonable costs ($4 from Pontiac to Detroit and back).

The present Amtrak-operated Michigan Executive is a successful anomaly, being the only commuter service currently operated by Amtrak. Amtrak established the Executive in 1975 at the request of passengers who were upset with the cancellation of the Detroit-Chicago train, which had conveniently coincided with their commuting times. Serious problems with promptness and creature comforts like heat have now been worked out. In fact, the Executive temporarily has the most luxurious commuter cars in the country—the towering, two-level Superliner cars, on loan until some older cars from Chicago are refurbished for the run.

On the train we recognized Warren Bracy, the lawyer who waged an unsuccessful "man of the people" campaign for the Democratic nomination for U.S. Senate two years ago. Bracy is part of a sociable little group of six that sits together to talk and play bridge. It includes *Detroit News* reporter Steven Cain, Ron Beck, who's with the State of Michigan Department of Mental Health, and an architect named John who gets on at Chelsea. They, like most Executive passengers, are mainly converts from the automobile, and they take a certain smug pleasure in calmly looking out the window at sights that would have tied their stomachs in knots if they were driving—cars backed up in a snowstorm, for instance.

The bridge game doesn't start until the arrival of the group's Ypsilanti contingent (Jan Stevens, with the Touche Ross accounting firm, and Kay O'Connor, an actuarial assistant with William Emerson, Inc.). By that time conductor Al Sheehy will have spotted the group and brought by the plywood "table" he cut especially for their game.

Even in darkest mid-December it is already beginning to get light as the train stops at 7:10 in Ypsilanti's Depot Town to pick up 50 passengers, including George Bridges, a nattily-attired young Ford en-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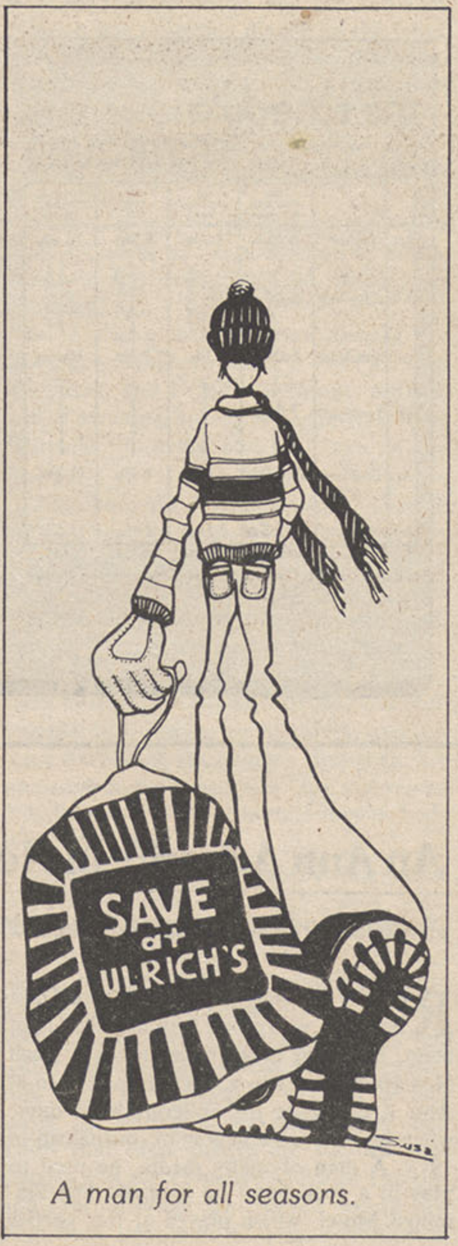
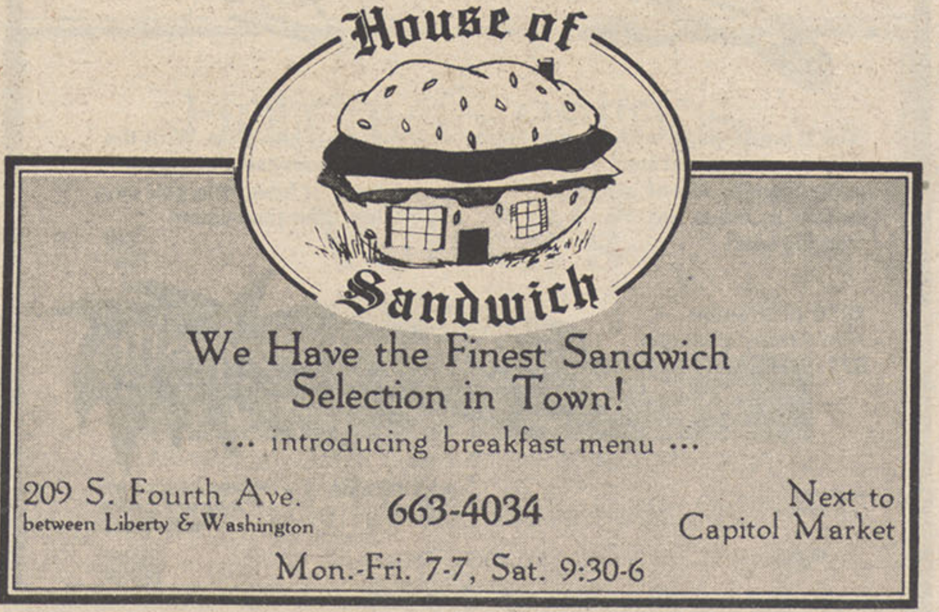


A man for all seasons.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AROUND TOWN/continued

gineer in a black leather coat and a modified Afro, who is carrying a book called *Understanding Solid State Electronics.*

The view out of the window for the first part of the train ride is largely of antiquated commercial and industrial buildings in urban areas and farms and woodlots in the open countryside. Ypsilanti looks especially picturesque from the train.

The view is a special attraction for some passengers. Bob Friedman, a clinical psychologist at Detroit's Lafayette Clinic, always looks at Gallup Park when it's light outside. "Just at sunrise, it's exquisite," he says. "The sun lights up the whole river valley." Then he returns to his *New York Times* or his work. He has rearranged his case load and research activities to fit his work day to the train schedule. He makes good use of the two hours a day he used to waste driving. Once he prepared an entire research grant on the train. Joan Jewell, who works in the McNamara Building passport office, loves looking out the window throughout the trip. She is a vivid figure among the subdued neutral tones of the other passengers, in her red coat, fur hat, and Mexican poncho over a turtleneck. "We got to watch the whole planetary show," she says, referring to the rare triple conjunction of Saturn and Jupiter recently observed from the train window.

After the pastoral scenes of Washtenaw and western Wayne County, contrasting images come in rapid succession: the gleaming sheathing of the Hyatt Hotel in Dearborn, followed by Greenfield Village (its old brickmaking factory, sawmill, duck pond, church steeple, and in the summer its steamboat are all clearly visible from the tall bilevel car), and then the sprawling industrial landscape of the Ford Rouge plant. On a mid-December day when sufficient sunlight slips beneath the cloud cover, the sight is magnificent. It includes black industrial buildings and stacks silhouetted against a romantic rosy sky and smoke of a luminous pearly gray tinged with pink.

At the new Dearborn station about ten commuters get out and enter the waiting SEMTA vans that take them to Ford headquarters and research facilities and to Michigan AAA headquarters. After Dearborn the train slows, and the view is almost entirely industrial, highlighted by the soon-to-be-closed Cadillac plant with its stacks upon stacks of auto frames. A little later, the Ambassador Bridge to Canada looms in the distance.

As the train pulls into the Michigan Central station at Vernor Highway and Michigan Avenue, Detroit busses are waiting on a specially paved drive right alongside the tracks. The "A" bus is bound for the Wayne State-New Center area, the "B" bus for downtown and Renaissance Center. Commuters need walk less than thirty feet to board a bus in what is the most efficient mode-to-mode transfer set-up in the nation, we're told. The downtown "B" bus continues our sightseeing tour. It goes past Tiger Stadium. Looming ahead is the cluster of tall Detroit buildings looking pink and golden and impressive in the early morning sun. As we get off at Cadillac Square on Woodward, the sun illuminates in a rosy glow the surprising Florentine towers of the downtown Hudson's, which is scheduled for demolition.

the schedule EASTBOUND

READ DOWN

		THE MICHIGAN EXECUTIVE	THE WOLVERINE	THE SAINT CLAIR	THE TWILIGHT LIMITED
Lv.	Jackson	**6:15a**	12:34p	6:54p	10:09p
Lv.	Chelsea	**6:37a**	From Chicago ↓	From Chicago ↓	From Chicago ↓
Lv.	Ann Arbor	**7:00a**	1:14p	7:34p	10:49p
Lv.	Ypsilanti	**7:10a**	↓	↓	↓
Ar.	Dearborn	**7:30a**	1:49p	8:09p	11:24p
Ar.	Detroit	**7:55a**	2:25p	8:45p	11:59p
		WEEKDAY	DAILY	DAILY	DAILY

No Local Traffic Carried Between Dearborn and Detroit

the schedule WESTBOUND

READ DOWN

		THE WOLVERINE	THE SAINT CLAIR	THE TWILIGHT LIMITED	THE MICHIGAN EXECUTIVE
Lv.	Detroit	8:30a	11:10a	4:50p	**5:25p**
Lv.	Dearborn	8:45a	11:25a	5:05p	**5:40p**
Ar.	Ypsilanti	↓	↓	↓	**6:00p**
Ar.	Ann Arbor	9:15a	11:55a	5:35p	**6:15p**
Ar.	Chelsea	To Chicago ↓	To Chicago ↓	To Chicago ↓	**6:35p**
Ar.	Jackson	9:55a	12:35p	6:15p	**7:00p**
		DAILY	DAILY	DAILY	WEEKDAY

No Local Traffic Carried Between Detroit and Dearborn

An Ann Arborite in New Hampshire

A clash of cultures leads to a dispiriting experience.

Recently we received a letter from Dave Beemon, who along with his wife, Joan Stein, has been living since fall in a small New Hampshire town. Beemon had been in Ann Arbor since his undergraduate days, when he received a degree in journalism in 1971. A man of many media, he used to play in a rock band he formed, The Flamingo Motel, which played at frat parties and at the old Golden Falcon; he also paints and writes, mostly fiction, and knows how to fix up old houses to make money. Last summer he and his wife decided to break out of their comfortable Ann Arbor existences and meet the real world by moving to New England. He writes of his experiences there:

Lake Winnipesaukee in New Hampshire.

There is an ominous kind of feel to this place. It permeates the white painted clapboard houses, picket fences, and gabled buildings. My wife and I have not quite been able to figure it out, but something is wrong here. We have left Ann Arbor for a village on the northeast shore of Lake Winnipesaukee in New Hampshire. Wolfeboro is a picture-book town, essentially a summer resort that would not survive without the big bucks from New York, New Jersey, and Massachusetts. In the summer the streets are full of dark tans, well-shaped ankles, floppy hats, and shopping bags. But in the winter, this place looks like a large, empty country club, staffed with a rather pale-faced population whose cheeks appear to have been dusted with rouge. They claim it to be "The Oldest Summer Resort in America," because New Hampshire's last Royal Governor, John Wentworth, built himself a palace here in 1770. My wife has procured a teaching job in Wolfeboro; we are stuck for the winter. It is a bit staid around these parts, but you don't realize how staid until you have been here for about a month.

So why leave Ann Arbor?

Perhaps we were feeling too settled, too content, and having too good a time; perhaps conversations were becoming a bit esoteric, to the point that one begins communicating in grunts and groans with one's friends. We theorized that we had been ignoring the real world for too long, the places where real meat-and-potatoes people raise their families. We were in danger of floating away forever into an academic fantasia, kind of a reverse provinciality.

Why not New Hampshire? We had been there and seen the lakes and mountains—surely a more beautiful setting than Michigan. It would be a change of pace, living in the country, and maybe we could buy an old farmhouse for cheap and fix it up. My wife was hired. We drove out and rented a cottage, fully winterized, on Lake Winnipesaukee. Our landlord brought us Texas pole beans and tomatoes from his garden. We said, "How nice," and he said, "People in the country are like that."

The first week I suffered an acute case of megalomania. I could be or do anything in this hick town. I walked into a resort and was hired on the spot.

"This is a cinch," I said to my wife, Joanie, as we sipped cocktails in the afternoon and watched the lake turn into a glittering sheet of diamonds, a phenomenon which occurs daily at three o'clock when the sun is shining. The Indians called it "The Smile of The Great Spirit," and that is what Winnipesaukee means. "In a place like this," I said drunkenly, "you can call your shots."

In the morning I went to work wearing my black and white waiter's clothes. A mule's costume would have been more appropriate. I hoisted huge pewter trays of pre-fab slop to busloads of senior citizens on autumn color tours. Throwing my back out for three bucks an hour. No tips. I quit. Sorry, honey. I've been out of high school for too long. My wife agrees, bless her heart.

After you realize that you have quit the only job in town, you begin to withdraw, spending large chunks of the day on the porch of your cottage, observing the mountains and the changes in color as the sun moves in the sky, thinking that some inner revelation may strike at any moment. You help it out by drinking some of that cheap New Hampshire booze and the old lady comes home expecting dinner on the table. But gee whiz, I was getting off on that aquamarine tint just about a hundred yards off the dock. See it, honey?

Blow it out your nose, she says.

Well, it wasn't my idea to move to this skunk hole!

Yeah, well you're the damn artist who is supposed to be so damn inspired by all the grandeur and everything. So where's the damn art?

So I scurry around town looking for newspaper stories to write; it's not art, but it's bucks, and I churn them out, a treadmill of sarcasm, hoping to conjure up some rationale for living here, but getting nowhere.

Wolfeboro is full of old people. There is nothing here for a young person, especially a young single person. You walk into a bar on Friday night and there may be ten people in there and some guy singing country ballads in the corner and nobody listening. There are a couple of nice-looking restaurants in town, fashionably decked out with colonial wall lamps, wood stoves, and antique harvesting implements. But there are no people in the restaurants. Just waitresses. You may as well eat at home where nobody is watching you.

In neighboring states there is talk about something being "wrong" with New Hampshire. We have friends in Maine who mumble things about "attitude" and "exploitation" and "all those rednecks." It begins to sink in. You see poverty in the countryside in the form of tarpaper shacks and trailers and you know that people are cutting wood for a living or working in factories for minimum wage, and you also know that these people are staunch supporters of a geezer named Meldrim Thompson, even though his politics would not help these people in the least. Thompson,

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AROUND TOWN/continued

director of the state John Birch Society, accuses the New Hampshire school system of propagating communism. He was governor four years ago and wanted to be governor again this year. You saw his campaign posters stuck everywhere around here. Although Thompson lost the election he took Carroll County (our county) hands down. People here think he's swell, even the people with money. The boutiques in town have Meldrim Thompson mottoes that promulgate his philosophy and his campaign promises.

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There are mysterious-looking clubs or "colonies" around the lake where the rich people hang out, or you figure they are rich when you go by a lane in the woods where there is a guardhouse and a sign that says "Bald Peak Colony Club." Every other editorial in the *Manchester Union Leader* (New Hampshire's largest daily newspaper) concerns communism, and written under the masthead is a quote from the Bible, II Corinthians 3:17: "Where the Spirit of the Lord Is, There is Liberty."

This is a community that fights change. One of the teachers at the high school complained that he once stood up at a school board meeting to say his piece and one of the oldtimers told him to sit down, that he didn't know anything because he hadn't lived here long enough.

I've had dreams. Where we had somehow transported the Blind Pig, the Del Rio, Second Chance, The Fleetwood and a few other places, along with all the people inside, up here. With the scenic view and all, it would be fantastic. This town is too damn pure. What it needs is a scattering of washed-up hippies, some homosexuals, a few jazz musicians and Shakey Jake strolling around with a beat-up guitar.

As far as I could see, I was the only person in Wolfeboro to wear a Halloween costume this year.

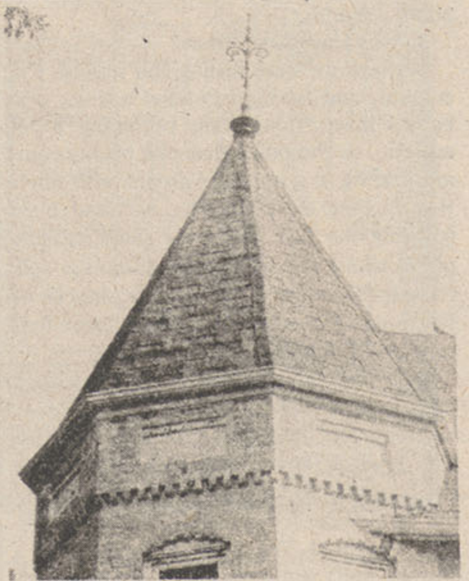
This town is like going back to the town where you went to high school and were stuck with a label. You weren't cool. I don't want the reader to get the wrong idea of course. Some good things have happened. I called the phone operator one day to get the number for time. There didn't happen to be a number for time, so she gave me the time herself. It choked me up. And I was walking out of the post office the other morning, about seven-thirty a.m., a frost in the air and the sun coming up, and some old guy was outside with a broom, sweeping the street. "Great day!" he said.

Still, there is something wrong up here, something having to do with the atmosphere, kind of a subtle feeling that we are not welcome here, except as tourists, the variety that stays all winter, buys groceries and opens up a bank account.

As I write this, I am looking out the window on a glassy-smooth lake, with the fall colors and the mountains reflected in the water like a postcard. That's what this place is. A damn postcard. There is, mysteriously, no substance. Maybe people are too involved with their antiques and stuff to get into real life. I don't know. The class on Early American Decoration at the Wolfeboro Arts and Crafts Association happens to be full, anyway. It's a big hit.

So what's in a view anyway? You wake up in the morning with no job and watch the lake, the way the pastels transform into vibrant blues. You drink some of that cheap New Hampshire booze, and when the old lady comes home expecting dinner on the table, you will have it for her.

Test of the town



This turret, which still has its original cast-iron finial on top, is a familiar sight to drivers who stop at one busy intersection in town. If you know where it is, you have a chance of winning a record of your choice from the Liberty Music Shop, 417 E. Liberty. Send us a card with the correct location and your name and address to Test of the Town, *Ann Arbor Observer*, 206 South Main, Ann Arbor 48104. Entries may be postmarked no later than January 14. Hand deliveries will be disallowed. We'll draw two winners from the pool of correct entries. Sorry, we are unable to respond to each entrant.

Last month's winners were Martin Walsh and Robert Foley. They knew that the oriel window in the Renaissance style shown last month is on the Lazaroff Schaver Student Center/Chabad House at Hill and Oakland. It was formerly the Lambda Phi fraternity, according to Walter Spiller.

—Bob Breck

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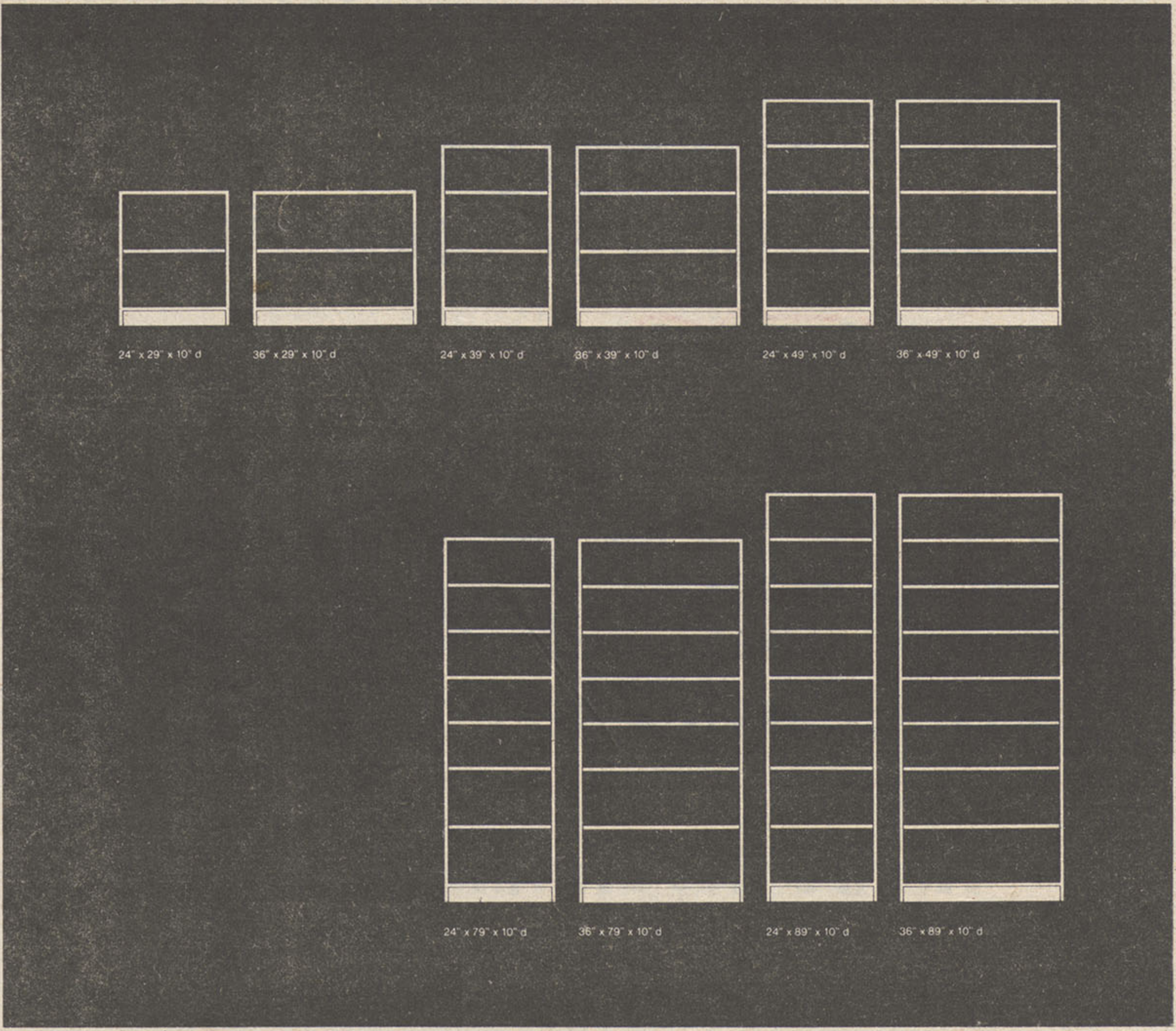

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The Retirement of Josef Blatt:
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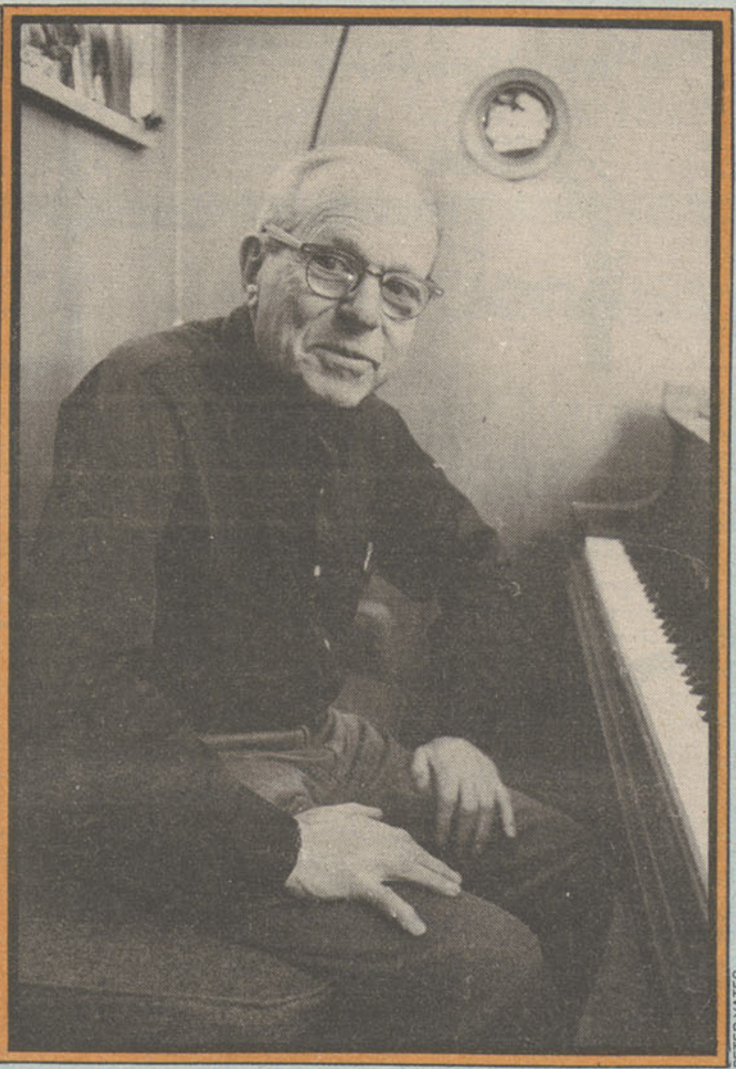
Josef Blatt, at seventy-four years of age, exhibits the legendary fitness of a symphony conductor. He has the vitality and the enthusiastic manner of a man engaged in fresh discovery. He looks victorious, as if he is about to say, "You see? I was right!" and can hardly wait to tell you about his triumph.

"A colleague once told me Emeritus is the greatest profession," he says in his melodius, Viennese-accented English. "For me that has proved to be the case three times over. I am Professor of Music, Conductor of the University Orchestra, and Director of University Opera Productions—all Emeritus. Since my retirement, in 1976, three wonderful things have happened to me. I have developed a new and consuming passion—the piano. I have the good luck to be working with a talented, very musical, and incredibly intelligent young soprano named Constance Barron. On top of that, I am living to see vindicated my belief in the performance of opera in English translation. I've worked hard for that for many years. Now it's coming to be accepted."


PETER YATES

Blatt, who began to play the piano when he was three and a half, first played in public when he was five. He eventually gave up the piano to become a conductor and composer. He came to this country with his wife, Renee, in 1937. Before coming to the University of Michigan in 1952, he was the conductor of an orchestra in Little Rock, Arkansas, and conductor for the Broadway production of Die Fledermaus. He then toured with it here and abroad with the USO. At the time of his appointment here, he was assistant conductor at the Metropolitan Opera.

In the mid-1940s, Blatt travelled as counselor, mentor, and accompanist to the Bel Canto Trio. "They were three incredible kids Columbia Artists put me together with. One was Mario Lanza, who had a God-given voice but a weak character; Hollywood ruined him. Another was Frances Yeend, who had a lovely voice. The third was George Landon, a bass-baritone with a good voice, strong character, and great musicality and intelligence. Each of these three ingredients is necessary for a fine singer. I've found them all in Constance Barron. As a student at the U-M, she had appeared in two operas under my direction. After I retired she wrote to ask if she could work with me. I was delighted."

Blatt is surprised he still has good piano technique. He hadn't practiced for many years when he seriously took up the piano again. "Of course, I've played as an accompanist and in rehearsal, but that's not the same thing," he points out. Blatt plays only Viennese composers—Mozart, Haydn, and Beethoven. "I never cheat," he says. "I play all the notes, I assure you." One Monday of every month he is heard on WUOM in an hour-long concert at 8:05 p.m.

During his years at the U-M, Blatt carried on his crusade for opera performance in English translation. He has himself translated over thirty operas. "This is the only country in the world where you find people who think 'If I can't understand it, it must be great.' Those few in the audience who can understand the German, or Italian, or Russian words seem to want to hang on to their advantage and they make a snobbish case for retaining the original language. In Europe it's *usual* to hear opera in the language of the country where it is performed. In my opinion, the only excuse for using the original language is at international festivals where the audience is made up of people from all over the world. Modern air travel has made it possible for a handful of international opera stars to perform everywhere in the world, and some of them resist singing in English. Toscanini used to say, 'Stars are in the heavens. We have only singers here.' I agree with him.

"Important as translation is to opera, it is still more important for the enjoyment of art songs—lieder. With them you have no scenery and no big acting gestures to help convey the meaning of a song. When a listener doesn't understand the words, the voice becomes just another instrument. It's true that some simple songs can be played on the violin and you get much of what the composer is saying. But that's not true of the great songs of Schubert, Brahms, and Hugo Wolf. In their work the voice line works in with the piano, and the music closely reflects and enhances the words. Imagine a popular song you couldn't understand one word of! Incidentally, I don't think there should be these snobbish distinctions between popular, cabaret, and 'serious' songs. Good is good. In all the best there is a strong linkage between the words and music. When Goethe spoke of his poems, he called them songs."

Blatt explains that he translates songs, not poems. "I translate the idea. I match the emotional climaxes to where they occur in the music. I stick to the original rhyme scheme. I try to make the same or a similar vowel land on exposed tones. All this means that I must paraphrase a good deal. Above all, the words must be singable. I keep out the archaisms that characterize so many nineteenth century translations." Blatt has translated two hundred and twenty-five art songs and they are notable for the absence in them of words like "oft" and "wouldst thou." "I'm flexible," he says. "If a line doesn't lie quite right for a singer, we work it out. English isn't my native language, but I love it".

Constance Barron, whom the Boston Globe called ". . . an irresistible performer," will sing thirty of these songs in concert January 22 at 8 p.m. in Lydia Mendelssohn Theater. "I will accompany her," Blatt says. "This is our own enterprise. We've hired the hall and my wife, Renee, is publicizing the event. We've kept the price low—'movie prices' of $3.50 and $4.50."

On February 4 you can hear Blatt play the piano in a free recital at Rackham Auditorium at 8 p.m. He will play Beethoven's Appassionata and Waldstein sonatas, with a Mozart and a Haydn sonata in between. If Emeritus is indeed a profession, Josef Blatt is a master of it.

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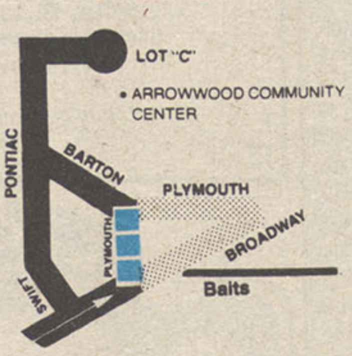

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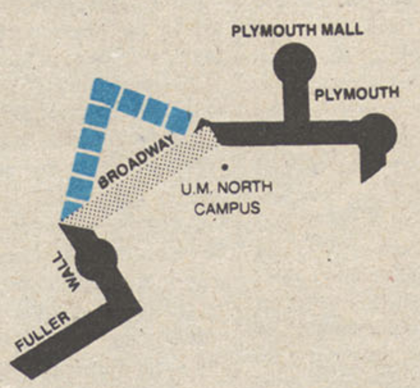

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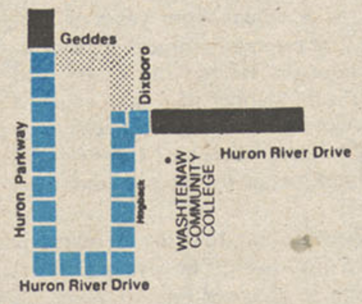
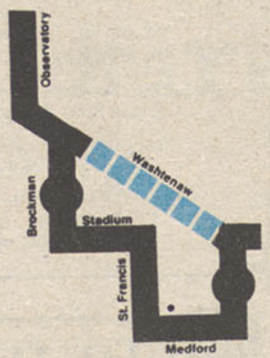
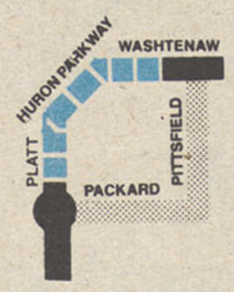


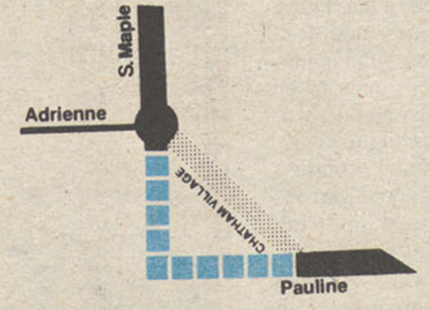
4 Washtenaw



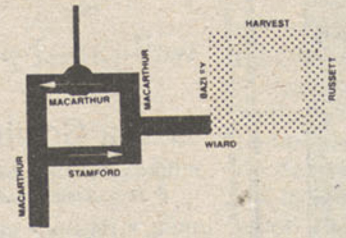
6 State/Ellsworth



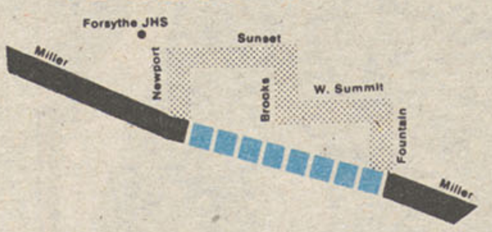
8A Liberty/Pauline
8B Pauline/Liberty



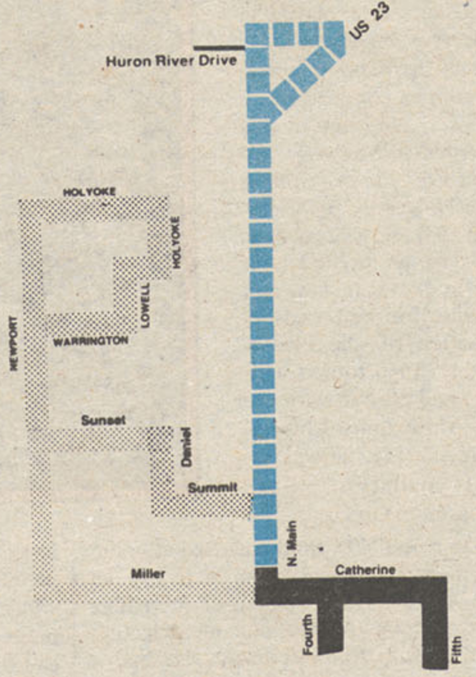
10 Ypsilanti Northeast



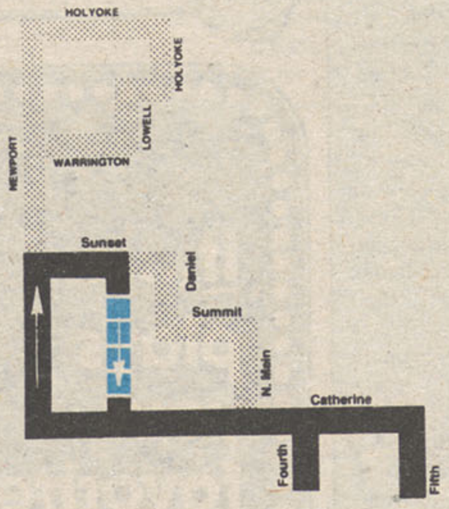
12 Stadium/Miller



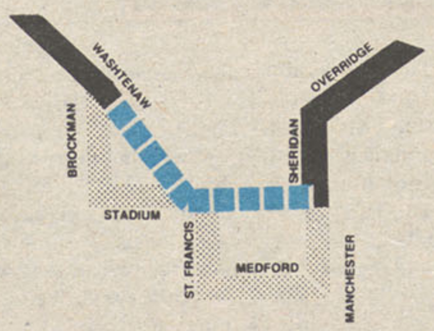
13B Newport/North Main



13A Newport/Miller



14A Geddes/Medford
14B Medford/Geddes



Legend

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- ▦ Snow Emergency routing
- ▨ Portion of route NOT running

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The Battle over Racial Balance

Opposition to school integration isn't something you would expect to find today in a city like Ann Arbor. But some say it will take a federal judge to make the local school board reduce the high concentration of blacks in three elementary schools.

By ANNE REMLEY

During November, the local school board and the U.S. Congress both took a swipe at "forced busing." Federal lawmakers acted to block Justice Department desegregation suits involving busing, but were stymied by a Presidential veto. Meanwhile in Ann Arbor, conservative school board trustees overturned a plan that might have bused some local students within their Intermediate School areas and would have racially balanced local schools by September, 1981. The conservatives' action might yet be vetoed by a federal judge.

The trustees took a calculated risk. A court-imposed desegregation plan might bus many more local students than the plan the board dropped. Under the stringent standards set by some federal judges, each school must be within ±10% of the local black student average, while the discarded June plan allowed a latitude of ±15%.

The 15% figure, originally suggested by the state board of education, is now exceeded by seven of twenty-six local elementary schools. Blacks make up 17% of Ann Arbor's elementary schools but Bryant, Northside, Mack, and Dicken have 33% to 55% black students, while Newport, Freeman and Lakewood have less than 3%.

Some observers think the Ann Arbor school board would be highly vulnerable to a federal court decision that it and its predecessors have caused or perpetuated local racial imbalance by intentional action or inaction.

John Dobbs is the state board of education's specialist for school desegregation. Referring to the board's recent scrapping of a racial balance plan, he says, "I guarantee you that if Ann Arbor ever goes to court they'll be found guilty. That action they took will pin them right to the wall." Dobbs says the district's response to the state's guidelines looks bad: "Here's a district saying, 'Go to hell. We're gonna keep our kids segregated.'" He adds, "That's 'intent' and 'design.'"—key factors that determine guilt in federal court desegregation cases.

Observers cite evidence of other seemingly intentional actions that could hurt Ann Arbor in court. Says U-M sociologist Joe Sanders, "I think Ann Arbor could lose a court case. In the last two decades, nine local elementary schools opened with less than 5% black enrollment and two with over 33%. Clearly this district has sited its schools so as not to improve racial balance. That kind of evidence in other cities has been devastating."

Plaintiffs against the school board would undoubtedly charge that past boards knew full well that their actions would perpetuate racial imbalance because they had been warned about it. Starting in the Sixties a long succession of official board committees admonished the board to place new schools and expand old ones in a way that would diminish imbalance. Such warnings were ignored as the board three times expanded imbalanced Northside while building Lakewood, Newport, and Freeman schools in almost totally white areas. On the southeast side of town in 1973, the board opened Bryant 42% black, close to Clinton, 7.5% black. Superintendent Bruce McPherson's plan to pool the populations of the two schools was abandoned by the board. When protesting Ann Arborites complained to federal Judge Robert DeMascio, he said Bryant and Clinton elementary schools looked like a Southern-style "dual" school system separated by The Mason-Dixon Line. He asked for supporting statistical data, and when the plaintiffs did not follow through, he dropped the matter with discernible reluctance.

If new plaintiffs emerge in 1981, they will undoubtedly show a federal court a map displaying the odd gyrations of elementary school boundaries that might indicate gerrymandering. They would point out the large number of black teachers in "black" schools, teachers whose presence makes the buildings seem consciously intended for minority clientele. The plaintiffs would likely supply data showing that a disproportionate share of these schools' teachers request job transfers each year. This year 50% of all elementary school transfer requests came from the four most heavily black schools. The average teacher in these schools also has less training and experience than teachers in other Ann Arbor schools. The court would hear claims that only once has Ann Arbor's board taken forthright action to head off an increase in racial imbalance—in 1964 when it closed 75% black Jones elementary school in the heart of town.

This pattern was reviewed by Linda Borgsdorf in her 1980 PhD dissertation for the U-M School of Education. She concluded:

> In summation, the historical research demonstrates that the decisions made by the Ann Arbor School Board since the 1964 Jones closing have all either aggravated or perpetuated a segregated situation. From new school openings to staff placement to school additions, the record is unchanged.

This is the case that would be put before the Sixth Federal Circuit. And, says U-M sociologist Joe Sanders, "The Sixth Circuit is the toughest damn Circuit in the country." It has civil rights-minded judges like Damon Keith and Nate Jones, formerly an NAACP official.

It is ironic that a costly privately-funded lawsuit should now be the only remedy available to desegregation-minded Ann Arborites because a desegregation-minded school board just had a full year in which compliance was generally expected. Two events in June, 1979 made action look likely. First, an official 61-member committee that had labored six months presented a mammoth report describing several ways to achieve racial balance. Secondly, the 1979 school board election was swept by three liberals, giving the board a majority who favored racial balance.

The liberals failed because they placed such high priority on board and community unity that the desire for harmony engulfed and ultimately scuttled their hopes for racial balance.

Liberals dreamed of a plan so palatable that it would win support from the entire board and community as well. But progress was slow. None of the 61-member racial balance committee's plans pleased everybody. And in March an administration plan pleased nobody. Finally, as spring rolled around, the liberals began searching on their own for a solution. They evolved a plan to change many elementary school boundaries, making school neighborhoods more compact and increasing racial balance. The plan even offered a reprieve from lengthy bus rides to the five hundred multiracial North Campus children of U-M students. They are daily shipped to distant schools like Lawton and Bader—the latter a small building in Ann Arbor Hills, an affluent white eastside neighborhood.

The idea of tightening neighborhood boundaries drew a shudder from influential Eastsiders who counted on the daily influx of North Campus students to keep tiny Bader School open. Alarmed by talk of such disruptions, they and other worried Ann Arborites rallied behind conservatives' election slogans like "no forced busing" and swept the frustrated liberals from power. Conservatives Paul Weinhold and Wendy Raeder joined conservative incumbent Wendy Barhydt on the board.

The defeated liberals, however, saw a last chance to bind the district to proceed with racial balance. In their final lameduck session on June 25, they finally adopted a plan. It divided the district into five areas centered around the five intermediate schools. Busing, if needed, was to be kept in those areas. Representative groups from each area were to develop racial balance proposals based on board guidelines, with the board accepting or modifying the results.

The new conservative majority was outraged at this lameduck development. On their first night in office, July 1, they came out slugging. They criticized the plan as "unrealistic, unrepresentative, and contradictory." New board president Barhydt said the new majority was "opposed to nearly every facet of it." The plan was shuttled off to two teams of attorneys who were asked to examine it closely for "problems."

"Desegregation would be so easy in Ann Arbor. If there was ever a city where you could do it, it would be here."
—Reynolds Farley, Chairman, U-M Department of Sociology.

By October, the school board's lawyers had found in the liberals' desegregation plan a fatal flaw that helped to bring it down. In their hurry, liberals had neglected to run their final draft by a lawyer. They had forgotten to mention in it a legally vital fact—that the reason for racial balance was to equalize students' educational opportunity—to remedy inequity caused by racially skewed schools. Without that statement of purpose, steps the board might take to achieve racial balance could be seen by irate citizens as racial discrimination which itself could cause a lawsuit by those opposed to busing. Board lawyers counseled the trustees to proceed with care, warning that a misstep could backfire. One counseled that desegregation rulings are in a state of flux and that even to proceed "can only be likened to adventuring into an uncharted minefield."

Liberal board members objected that the lawyer's advice was incomplete. They pointed out that over 500 American districts have voluntarily desegregated. Only 25 of them have been sued after taking such steps, and none of them has been found guilty. They suggested simply adding the forgotten language to the plan.

Conservatives, however, were alarmed by their legal advice. President Wendy Barhydt said they feared a suit from people opposed to racial balance as much as from those in favor. What's more, they were assured by their lawyers that there was actually no need to proceed with racial balance "if local school segregation is not attributable to any act of the district itself." In that case, said their lawyers, "The school system is under no obligation whatsoever to correct that condition." Conservative trustees believe that racially imbalanced housing patterns, not board action, are the sole cause of racial imbalance in local schools.

This principle is basic, comments Gerald Young, state assistant attorney general. He says, "There is no affirmative duty to attain racial balance. There could be a thousand and one reasons why a school board in the past had opportunities to racially balance and didn't take advantage of them. In buying a school site there are factors such as price, location, and transportation—valid, nonracial reasons."

That misses the point, says John Dobbs of the State Board staff. "I can't tell you there's a legal duty to desegregate," he says, "but there is a constitutional responsibility to make sure you don't segregate schools." Dobbs says that means that when a district opens a new school, it must make sure it reflects the racial composition of the district—either by locating the building properly, by redrawing boundaries, or by some other means such as busing.

The present school board is sticking with its legal advisors, however. It scrapped the liberals' plan, and in mid-November it adopted a new one, drafted by trustee Paul Weinhold. The new plan limits the board's commitment to "improving the racial balance in the Ann Arbor School System." The administration will "explore voluntary methods of reducing minority imbalance." Trustee John Heald spoke of magnet schools, minor boundary shifts, and the possibility of redirecting bus runs. However, the major focus of the new plan is on tightening up local education to benefit all students, particularly those who are doing poorly in their studies.

The move by conservative board members to reject compliance with state racial guidelines was not taken lightly. Trustees say the board's deep and longstanding division on the issue reflects a split in the community and in the nation as well. Ever since the Civil War Americans have been divided on how the country can best extricate itself from the tangled legacy of institutionalized slavery. Some, from the Ku Klux Klan to black nationalists, have counseled racial separation. A larger group favored "evolutionary integration" as the soundest course in the long run. Others promoted active integration as essential for significantly improved opportunities for black citizens and as better for the nation than remaining a divided democracy.

The actively integrationist position seemed to carry the day in the Sixties when the civil rights movement launched a frontal attack

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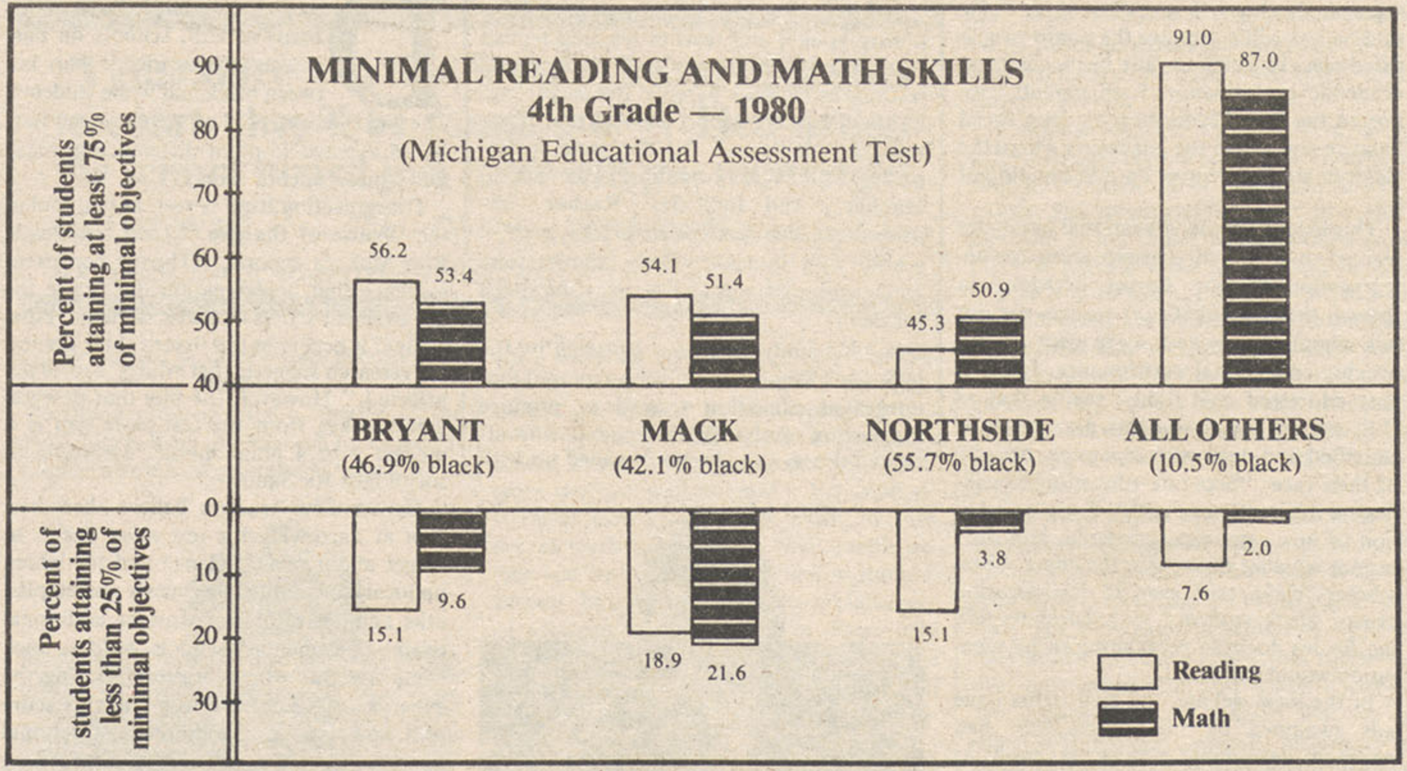

One of the major reasons some in the community are pressing for greater racial balance is the markedly inferior testing performance of those going to the schools with high percentages of blacks. National studies suggest blacks test higher when given the opportunity to attend less impacted schools.

on the formal and informal mechanisms that deterred blacks from full participation in mainstream life. The Civil Rights Act of 1964 and numerous lawsuits invoked the Constitutional guarantee of equal protection and granted blacks more access to jobs, housing, voting, loans, and admissions to colleges and public accommodations such as restaurants and hotels. Schooling "on equal terms" was called for by the Supreme Court in the landmark 1954 *Brown* decision. *Brown* declared that "separate education is inherently unequal," damaging to "hearts and minds in a way unlikely ever to be undone." Schools and other institutions dug in, trying to circumvent integration, and courts began to call for proof of equal treatment via "affirmative action," the "color conscious" counting of racial percentages. This prospect offended local school board conservatives, but it has been declared by the courts to be the only way they could be certain that rights long denied were being granted.

Local and national opposition to school desegregation has been based on several factors. There is resistance to "social tinkering," fear of change, and fear of the unknown. Some people object that race-conscious transfers are just as hard on black children's "hearts and minds" as is their awareness of racial segregation. Conservative black professor Derek Bell of Harvard says that these days "black parents are required against their will to send their children to predominantly white schools." Bell adds, "The pre-Brown evil was coerced assignment on the basis of race. It's just as much evil if it's done for the 'good' purpose of desegregation." The practice is "authoritarian," he says. His opinion was shared by a black Chicago family that recently sued to avoid leaving their local school. The suit was dropped, but observers wonder if it is a portent of changing black attitudes toward desegregation.

Local families' dismay over "disruption" is a key reason cited by board conservatives to oppose racial balance, as is allegiance to the "neighborhood school." People who have deliberately purchased homes in the traditional attendance area of a specific school resent having the ground rules changed. However, Ann Arborites themselves are highly mobile. 70% of all local students move from one local school to another between first and sixth grades. Interestingly, mandatory neighborhood schools angered Ann Arborites when they were first instituted in 1954. Parents had formerly been free to enroll their children in schools near their workplaces or wherever they chose.

The most flaming objection nationally and locally has been to "forced busing." Busing for school integration has only been a factor in U.S. life for ten years, and a vocal busing backlash has emerged. The Reagan administration is likely to try to curtail the practice. Many districts have used deliberate educational improvements to sweeten the busing pill and some report their families are highly pleased with the results. In fact, a Catholic University researcher recently discovered that families in some communities such as Riverside, California, have moved into interracial neighborhoods near the schools to which their children were formerly bused.

Reynolds Farley, chairman of the U-M

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sociology department, is skeptical about the motives of anti-busing protestors. "It's not the busing," he says, noting that over half of all U.S. students ride school buses anyway. "There is not *real* opposition to busing as such in this country. In the suburbs, parents are pressing for more. It's safer and it saves mothers from having to be home at lunch time." Farley, who has studied desegregation nationwide, comments, "Desegregation would be so easy in Ann Arbor. If there was ever a city where you could do it, it would be here. My God, in other places the kids have to cross a mountain range or ride the bus for ninety minutes. A lot of Ann Arbor students already ride." Administrators affirm that a quarter of all Ann Arbor elementary students do ride school buses daily—2,000 of the 8,000 total.

Some local proponents of racial balance claim that racism is one reason for local objections. They say some whites want to avoid contact with blacks and that a lingering suspicion is held by many whites that black people are innately less competent. These suspicions are fed by the persistently lower average school performance of black students, a gap that could be narrowed by desegregation according to some proponents.

Some local black residents have opposed racial balance, saying they resent paternalistic implications that blacks "need" whites in order to achieve or that something about white students will "rub off" on black students. Some point to instances of all-black schools and all-black countries where learning is high. They say the system could do better by black students if it would beef up resources in "minority" schools, respect black students, and set high standards for them. One father said, "The issue is quality education. If there's quality education in a segregated school, I say, 'Leave it.'" He said he was willing to give the board two or three years in which to raise black students' academic performance. Such parents supported the board's decision to drop racial balance and "take the education where the children are," as trustee Paul Weinhold put it.

This local focus on educational outcomes seemed to ignore the reasons given for desegregation by the *Brown* decision. In *Brown,* the Supreme Court justices did not talk about closing test score gaps or improving educational performance. Instead, they addressed civil rights, saying that as U.S. citizens black students are not to be classified and dealt with separately because of their race: "Separate educational facilities are inherently unequal." Even the addition of new resources, curricula, and staff cannot equalize them, said the court. Legal scholars claim that even if desegregation caused black students' test scores to *fall,* the *Brown* doctrine prohibiting racial separation would still stand.

In the local debate, the civil rights issue was swamped by two others that had emerged nationally almost as soon as *Brown* was issued—the hope that desegregation would prepare all children for life in a pluralistic society and the hope that it would give black children a better education.

Part of this focus on educational outcomes occurred because of the Coleman Report. A decade after *Brown,* this study revealed that not only had there been almost no desegregation in the U.S., but that there was also a major gap between black and white schools and student achievement. Coleman, a University of Chicago sociologist, focused on results, not rights. He saw achievement test scores as "outputs" and he saw facilities, teachers, curriculum, and funding as "inputs." Inputs such as labs, library books, and teacher training tended to be inferior in black schools, a fact long testified to by black parents. But surprisingly, the Coleman Report showed that black students' "outputs" did not seem to improve with better funding, curriculum, teachers, and facilities. Rather, improvement was seen when blacks were in school with students whose families were better educated and had higher aspirations for them.

A 1967 study on *Racial Isolation* by the U.S. Civil Rights Commission reported that integrated education seemed to produce longlasting results. Black students who attended desegregated schools ended up with higher incomes, more white collar jobs, and were more likely to live in interracial neighborhoods. White students from integrated schools, too, more often later had black friends and lived in integrated settings.

Conservative School board member Paul Weinhold, a strong opponent of busing to achieve racial balance, authored the present conservative plan to retain present school attendance patterns but upgrade the education of slow students.

Desegregation has led to a major focus in U.S. schools on narrowing the academic gap between black and white students. The gap is represented on standardized tests by an average 15-point difference in black and white students' scores.

Desegregation itself is seen as one tool in the "battle of the gap." U-M sociologist Rita Mahard reports, "There's consistent evidence that desegregation does raise the achievement scores of black students, especially if it occurs in the first to third grades. No research suggests that whites' scores are affected." However, the bite that desegregation takes from the test-score gap is a modest 2 to 4 point nibble, according to sociologist Joe Sanders.

Conservative trustees believe their best shot at narrowing the test score gap is to forget about racial balance and to tighten up local education. Their newly passed plan asks administrators to consider additional testing in elementary schools, holding back some students who score low, sharing the expertise of teachers whose students score well, and installing the "direct instructional approach to basic skills" characterized by greater teacher control, structure, academic focus, and more testing of student progress. Liberal trustees complain that the topic of racial balance is being used to shoehorn a more rigid educational philosophy into the district, but conservatives are clearly pleased with the thrust.

"Direct instruction" is advocated by local curriculum head Lee Hansen as a hopeful tool for improving the achievement of low-income black students. Other factors that have been found to reduce the gap were described to the board by Assistant Superintendent Robert Potts. He listed high expectations by teachers, respect for students and for their Black English dialect, a

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Striking progress in the "battle of the gap" comes from the research by Elizabeth Cohen of Stanford on students' concepts of their capability. She put black and white students of equal ability in joint study teams and found that the black students deferred and the whites dominated—both groups expecting whites to be more competent. Believing that this negative expectation is deterring black students' learning, Cohen undercut it by developing a "jigsaw" approach to learning. In order to give blacks an equal sense of their own competence she gave each student in the small interracial team a piece of the lesson to learn and to teach to the others. This simple device had startling academic and attitudinal success. In a recent local lecture, University of Chicago sociologist Edgar Epps held aloft the research results from one of the many "jigsaw" studies now going on around the country, saying, "This paper reports some of the most significant results I have seen in my entire career. Test scores of the black students *equaled* those of the white group. This is the first time I have seen such results."

Kathy Dannemiller, liberal school board president until the conservative sweep last June, sought consensus among liberals and conservatives over the racial balance problem. But her plan backfired when no policy could be agreed on.

The jigsaw method also improves interracial attitudes, an important fact for educators who have noted with dismay that in many desegregated classrooms students remain "familiar strangers" who seldom interact and whose prejudices and stereotypes remain intact. Some school methods have actually been found to deter integration when they track and sort students and encourage comparisons and competition in class. Competition is lessened by the individualized methods that are heavily used in Ann Arbor, but they, too, are said not to encourage interaction that could lessen racial misunderstandings, and they do enable students to compare each other's performance levels.

The local board will shortly have to decide on its course of action. It may decide to snub the State Board of Education entirely, as have Southfield and Saginaw, cities that, like Ann Arbor, have decided not to comply with state guidelines. Or local trustees may decide to ask the State Board for an "educational exemption." The State Board has granted such exemptions to a few communities like Battle Creek. In lieu of racial balance they focus on black students' achievement scores, submitting them to the state board annually as proof of their progress.

One local source says the state board is skating on thin legal ice when it grants such exemptions, and is bound to land in court. Ann Arbor, too, may be risking court action. The U.S. Supreme Court specifically rejected the approach Ann Arbor conservatives have selected in the *Brown* decision. The judges criticized schools that try to equalize "buildings, curricula, qualifications and salaries of teachers and other 'tangible' factors" while overlooking the harm to black children caused by segregation in and of itself.

Rumblings of a local lawsuit against the school board have been heard since November. At least three organizations are known to be actively discussing the possibility. The hurdle of high legal fees—$75 an hour and a $5,000 retainer—may be the only ace the conservatives have in their hand. However, a federal law, passed in the early Seventies, assures plaintiffs that if they are successful in court then their legal fees will be totally reimbursed by the defendants—the Ann Arbor School Board and, ultimately, the local taxpayers. ☐

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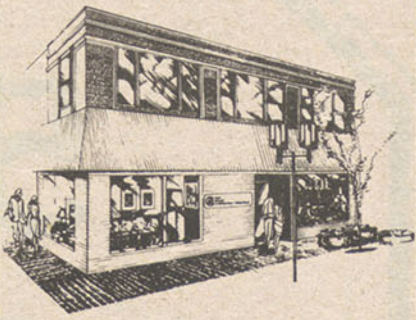

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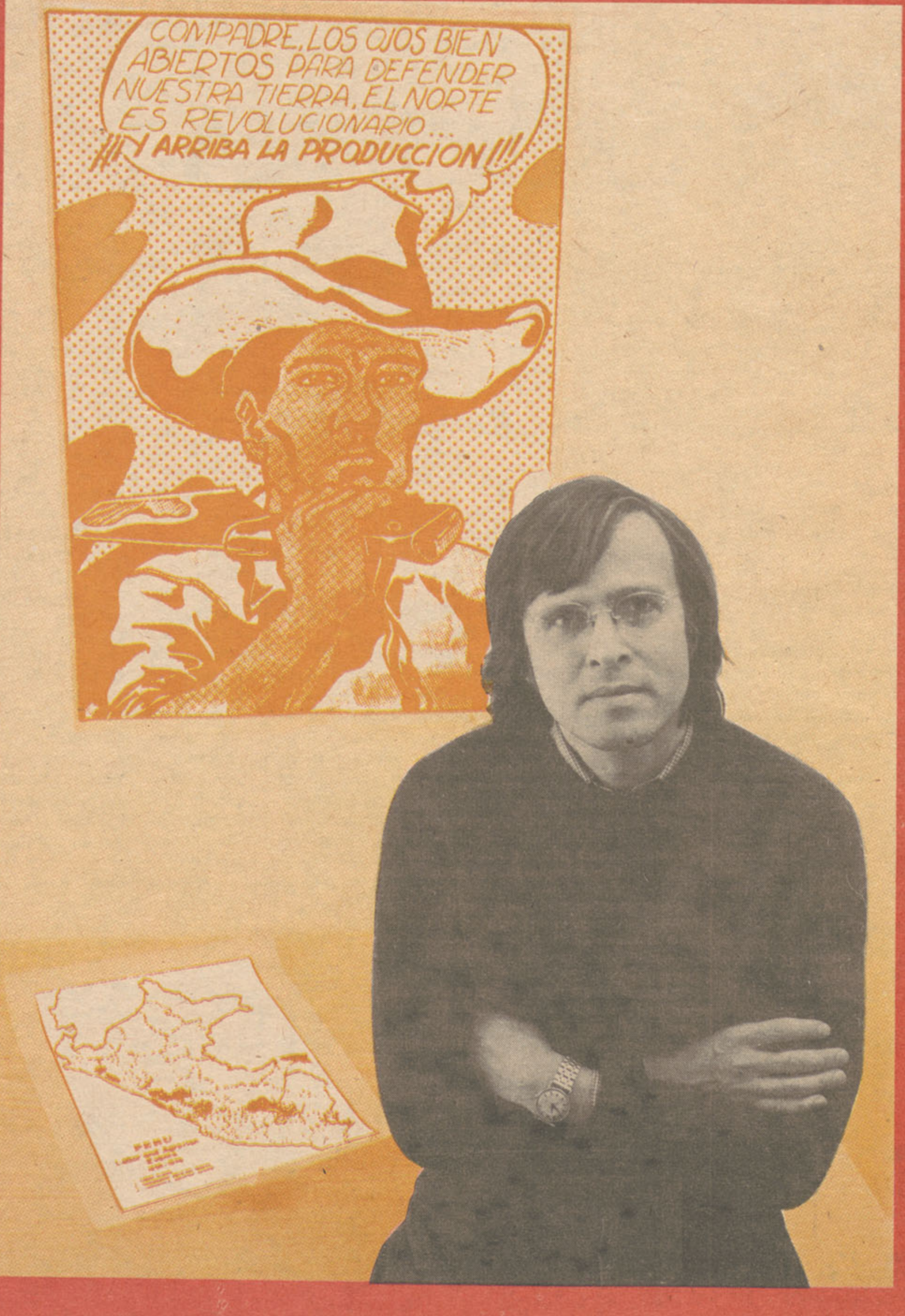
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JIM KRUZ

U-M sociology professor Jeff Paige has won national acclaim for his research on the causes of revolutionary uprisings. His rigorous statistical analyses aren't likely to give much support to American chauvinists.

The Mild-mannered Marxist

By JOHN HILTON

University of Michigan sociology professor Jeffrey Paige looks younger than his 38 years. Dressed in blue jeans and a checked shirt, he can easily pass for a graduate student instead of an established academic star. His mild, soft-spoken manner seems more to fit the mold of his minister grandfather than the revolutionary fervor of Karl Marx. In fact, Paige owes debts to both men. Although he has lost touch with his grandfather's faith, he has as strong a social conscience as any minister. Though a Marxist, Paige is not a revolutionary or an ideologue. He voted for Jimmy Carter over Gus Hall, and he is a painstaking scholar whose first commitment is to empirical truth as it appears in his computer printouts. In the Marxist tradition, Paige links political conflict with the ways in which people make their living. But unlike most Marxists, he uses rigorous, sophisticated scientific methods to test his hypotheses.

The brand of sociology Paige learned as a student at Harvard and Michigan is far removed from the Marxist vision of perpetual conflict between economically defined classes. He was trained in the most prominent tradition of the day, the Parsonian view of society. In the conception of Harvard sociologist Talcott Parsons, social unity is maintained through a natural process of "common value integration." Stressing stability rather than change, this view of society can readily be seen as an apology for the status quo.

Parsons' viewpoint dominated American sociology for three decades, but it had difficulty accounting for the turbulence of the late 1960s in America. Its conservative political implications also made it unpopular with activist students. By 1968, disillusionment with Parsons reached the point where he was actually booed at the convention of the American Sociological Association. It troubles Jeff Paige to recall that discourtesy, but by then he was no longer a Parsonian himself.

Paige's personal evolution towards a Marxist viewpoint began during his doctoral research into the causes of the 1967 Detroit and Newark riots. By popular description, the race riots of the 1960s were "chaotic," "anarchic," or simply "crazy." While Parsonian analysts stressed that the riots could be explained as expressions of black hostility and alienation, nothing in Parsons would have held that they were rational, pragmatic actions. Yet that was how Jeff Paige began to see them as he conducted opinion surveys for a project sponsored by the National Advisory Commission on Civil Disorders.

The 1967 Detroit riot began on Twelfth Street on the near west side. Bill Scott, whose father owned the blind pig (an unlicensed drinking establishment) where the riot started in the course of a police raid, was one of the people Paige talked to. Scott and others gave Paige a strong sense that the catalytic police raid represented the violation of an agreement. The police, he learned, had accepted bribes to look the other way, but then refused to stay bought. Scott himself claimed to have thrown the first bottle of the riot as policemen dragged his sister downstairs to a waiting paddy wagon.

It was also on Twelfth Street that the riot's most famous victim, four-year-old Tonia Blanding, was killed after her uncle lit a cigarette too near a window on the fifth night of the riot. National Guardsmen in the street below mistook the flare of his match for sniper fire and blasted the building with heavy machine-guns. Tonia was killed as she lay on the floor of her apartment between her mother and her aunt. Jeff Paige's most vivid memory of Detroit in the time of the riot is the ruined facade of that building.

Of Newark, Paige remembers his impression flying in of a bombed out city. But the leveled blocks were not the work of the rioters. In the name of urban renewal the white city administration had bulldozed large chunks of Newark's black neighborhoods. Paige learned that the renewal plans called for rebuilding those areas with upper middle class housing.

That kind of abuse of authority helped Paige understand the rioters' perception that their neighborhoods were effectively occupied by a hostile white army of policemen, firemen, and city officials. Once the riots began, of course, Detroit and Newark were occupied by the U.S. Army as well. "We were being told that society was held together by value consensus," he now recalls, "and here were 8,000 federal troops wandering around to enforce this consensus." Jeff Paige found himself beginning to disagree with Talcott Parsons and to agree with Bill Gamson.

U-M sociologist William Gamson was Paige's dissertation advisor and something of a heretic. Gamson disliked the "negative psychologizing" resorted to by Parsonian analysts of the riots. Instead, Gamson has preferred to look at the political action of 'outsider' groups as essentially a rational process of groups trying to achieve social change in the face of a lot of strategic disadvantages.

Adopting Gamson's approach, Jeff Paige proceeded to describe the riots as rational political actions. His U-M doctoral dissertation, "Collective Violence and the Culture of Subordination," argues that the 1967 Detroit and Newark riots were essentially black anti-colonial rebellions against the existing white power structures in those cities. Paige adds now that they were generally successful. In analyzing his survey of Newark residents, Paige found that the single factor most strongly correlated with participation in the riot was knowing Kenneth Gibson's name. At the time, Gibson was an unsuccessful challenger to white mayor Hugh Addonizio. He is now mayor of Newark himself, and Detroit, too, is black controlled.

A desire to deal directly with the broad structural problems of society first led Paige to sociology. The product of what he describes as a "conservative, Republican, New England" background, Jeff Paige was interested early in the issue of social justice. His upbringing in Providence, Rhode Island, may have been conservative, but it also included a strong religious element, and his grandfather's liberal Baptist faith was both devout and activist. Jeff Paige grew up understanding that a commitment to God also entailed a personal commitment to building a more just society.

Paige enrolled in Harvard College in 1960, expecting eventually to become a physician. He was active in Baptist student affairs and served briefly as president of the New England Baptist Student Movement. The two sides of his religious tradition led him both to preach in small New England churches and to teach in "Freedom Schools" during the black school boycott in Boston.

Although he completed the usual premed courses, he wasn't especially fascinated by the mechanics of the human body. He thought of medicine as a way of serving society and was offended by those who saw it simply as a lucrative job. In retrospect, Paige believes that he might have ended up in public health or psychiatry if he had become a doctor. And in fact he came very close: in 1964, as a senior, he applied to Harvard's medical school and was accepted.

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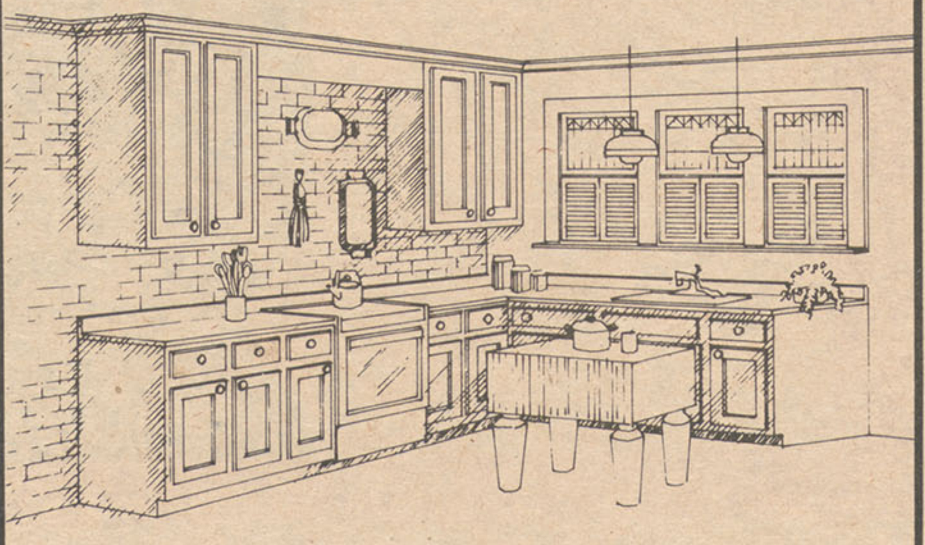

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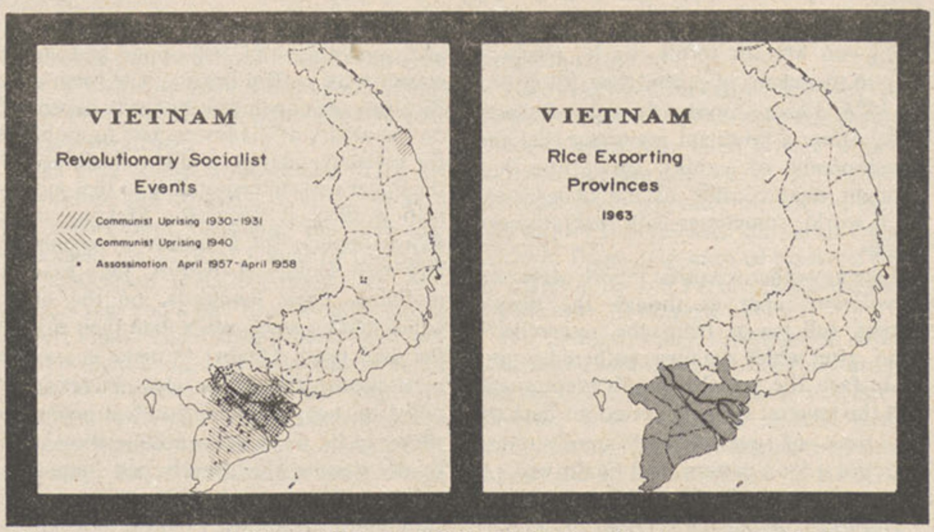
VIETNAM
Revolutionary Socialist Events
Communist Uprising 1930-1931
Communist Uprising 1940
Assassination April 1957-April 1958
VIETNAM
Rice Exporting Provinces
1963

The above two maps of Vietnam illustrate Jeff Paige's findings that the war started in the region where there were highly inequitable landholding patterns--the rice exporting provinces of Vietnam. The research refuted an earlier study by RAND think tanker Edward Mitchell, who had argued that the war did not originate from economic injustice in the countryside. Paige's Vietnam research grew into a book, Agrarian Revolution, *which in 1976 won the prestigious Sorokin Award given by the American Sociological Association.*

Paige accepted an invitation to spend the summer in Pittsburgh as an assistant to famed computer scientist Herb Simon. Paige's sophomore tutorial paper had drawn on computer programs written by Simon, and a professor had passed the paper along. Simon's invitation was the result.

Herbert Simon, a professor at Pittsburgh's Carnegie-Mellon University, won the Nobel Prize in economics in 1978 for his work on the way decisions are made in business organizations. "There isn't any Nobel Prize in any of the social sciences other than economics, so they gave him the one in economics," Paige says. "But his work—well, I suppose everybody's going to claim it, but I'll claim it for sociology."

When he went to work for Simon, Paige already had doubts about a career in medicine. Clearly a doctor could be of direct, personal help to individuals. But it also seemed increasingly clear to Paige that many people suffered from injustices built into the structure of society. That summer spent in Pittsburgh persuaded Jeff Paige that it was possible to examine and understand those larger problems—and so, potentially, correct them. In September he told Harvard not to expect him, and flew to Ann Arbor. On the strength of a phone call from Herb Simon, he had been admitted to the University of Michigan's graduate program in social psychology.

At the time the U-M social psychology program was regarded as the best in the country. It was an interdepartmental program, sponsored jointly by Sociology and Psychology. Appropriately, the two faculty members who influenced Paige most during his four years of study were a sociologist, Bill Gamson, and a psychologist, Dick Mann. Both were well-known opponents of the Vietnam war and participants in the original anti-war "teach-in" in 1967. (Gamson himself coined the name.)

In the fall of 1968, Paige joined the sociology department at Berkeley. Like the U-M, Berkeley has one of the top three or four sociology departments in the country. As a new, junior faculty member, Paige was under pressure to make tenure by undertaking significant research which would establish his reputation as a scholar. By 1968 U.S. involvement in the Vietnam War was becoming a major political issue. Paige decided to tackle the question of the origins of the war for his first research effort at Berkeley. His immediate aim was to refute a man named Edward Mitchell.

Michigan had trained Jeff Paige as a mathematical (or "quantitative") sociologist. He was a wielder of means and variances, indices and correlations—all the statistical tools for making sense of mountains of information—and he was also an opponent of the war. So he was doubly affronted when Edward Mitchell, an employee of the RAND Corporation think tank, published an article which attempted to prove statistically that the war did not originate in economic injustice in the countryside. The article, entitled "Inequality and Insurgency: A Statistical Study of South Vietnam," was published in the scholarly journal *World Politics* in March, 1968. It concluded that those areas of South Vietnam where land was distributed most unequally were also bastions of the Saigon government. Mitchell thus supported the common American view that social injustice was not the real cause of the war.

"I was appalled at Mitchell's conclusion," Paige remembers. "It contradicted everything we knew about peasant societies." As he began work on a reply, Paige identified some serious weaknesses in the way Mitchell obtained his numbers. For one thing, Mitchell had assumed that the area each side controlled late in 1965 represented its original base of popular support. In fact, the development of large-scale warfare between the armies of the United States and North Vietnam had by then obscured the original pattern of rural conflict in the south.

That original pattern could be recreated, Paige believed, through records of communist-led uprisings in 1930 and 1940, and by documenting the wave of assassinations which marked the reopening of the war in 1957–58. All of those indicators of the original source of the war pointed to the Mekong delta, the fertile rice-exporting region characterized by highly inequitable landholding patterns. The delta was not only the original center of communist activity. It was also the home of a second movement promising millennial solutions to the problems of poverty and debt, the Buddhist Hoa Hao sect.

Those findings formed the heart of Paige's reply to Edward Mitchell, which was published in *World Politics* in October, 1970. The article's measured, scholarly tone belies the emotionally charged environment in which it was written. Berkely in 1969 was a battleground. The bone of contention seemed to Paige scarcely worth a confrontation: a group of students had declared a vacant building site to be "People's Park." It was largely a symbolic issue, a fact which the university administration failed to ap-

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preciate. After some skirmishes between students and police, it fenced off the area. In response, a large group of students pulled down the fence and occupied the "park," which they decorated with flowers and a sign saying "LOVE" in four-foot-high letters.

The governor of California, Ronald Reagan, was unmoved. He announced as Paige remembers it, that such disorders must be ended "even if it takes a bloodbath." The next day there *was* a bloodbath. Alameda County sheriff's deputies cleared "People's Park" with gunfire, at the cost of one student dead and a number injured. The death drew Paige and other faculty members into a renewed wave of protests, and before they ended, the U.S. Army had been called in, the campus was being tear-gassed from the air, and the streets of Berkeley were lined with coiled concertina wire. Studying revolution, Jeff Paige found himself in the midst of one.

The Berkeley campus revolution gradually wound down, as the did the black revolution. In the 1970s, Paige was involved in one of the last great causes adopted by both, the murder-conspiracy trial of Angela Davis. He organized the San Francisco defense committee for Davis during her trial, and surveys he directed were a critical factor in having her trial moved out of Marin County. (Paige showed that among likely jurors in the county, 46% had an opinion on Davis's guilt or innocence, and 72% of those had already concluded she was guilty.)

At the same time, Paige was at work on the larger questions posed by the Vietnam revolution. It seemed to him that the same economic forces that had transformed Vietnam were also at work in the rest of the underdeveloped world. The rice-exporting area of the Mekong delta was only one of many similar colonial enclaves which grew up in the 19th and early 20th centuries to supply a new world-wide market in agricultural commodities. The market introduced the inhabitants of these enclaves to a new pattern of economic relations, with new alignments and enmities that disrupted traditional social systems. In Vietnam, Paige believed, the end result was socialist revolution, but in other places revolutions were ethnically based, or never appeared at all. Paige wondered why.

Traditionally, Marxist theory has been used to explain politics in economically advanced nations. Paige's research while at Berkeley would systematically apply a Marxian analysis to violent mass conflicts around the rest of the world. Such conflicts between the rural upper and lower classes, Paige would show, are largely determined by the way in which each group makes its living—in Marxist terms, by its relationship to the means of production. Published in 1975, Paige's book, *Agrarian Revolution,* offers a powerful argument that the development of export agriculture has brought class conflict to the underdeveloped world, sometimes with revolutionary results.

Like any other scientific report, *Agrarian Revolution* reads as though the theory sprang full-grown from the researcher's head, after which data was gathered to test it. In fact, the actual research process was just the reverse: Paige collected his data on the basis of guesses and suppositions, searched it for a pattern, and finally wrote a theory to account for his facts.

Agrarian Revolution is based on a comprehensive study of predominantly agricultural nations and colonies throughout the underdeveloped world. The four-year project was conducted under the auspices of the Survey Research Center, Berkeley's counterpart to the Institute for Social Research.

With a $55,000 grant from the National Science Foundation, Paige hired a staff of student assistants to locate every incident of rural protest in the underdeveloped world reported in five major newspapers and regional news digests during the period 1948–1970. Using a system devised by U-M sociologist Charles Tilly, these reports were numerically coded according to the identity, tactics, targets, and goals of the protest participants. The type and location of the incidents were then matched with the type and location of the major agricultural export enclaves in the same period.

The cross-national study demonstrated that rural protest movements in the underdeveloped world were significantly clustered in export enclaves. More importantly, the work also found significant correlations between the type of agricultural organization in an enclave and the form conflict had taken there.

In attempting to explain those results, Paige concluded that the relative strengths and weaknesses of the upper and lower classes were critical factors. The form conflict took, he concluded, basically depended on the ability of the lower class to mobilize for collective action, and the flexibility of the upper class in responding to that mobilization once it occurred. Mekong delta sharecroppers, for a variety of economic and even ecological reasons, were easy to mobilize. Their landlords, on the other hand, had no assets other than their title to the land itself. Unable to make economic concessions, the upper class increasingly relied on heavy-handed political power to shore up its weak economic position until finally despite the French and American military efforts, the ruling class fell to a communist revolution.

Many of Paige's final conclusions were worked out in the course of three case studies—of Peru, Angola, and Vietnam—that Paige undertook after completing his cross-national study. If Vietnam was a case in which class conflict ended in socialist revolution, Peru's sugar plantations offered a case where it had not. Like the sharecroppers of Vietnam, the wage laborers on Peruvian sugar plantations were relatively easy to mobilize. But this time a strong lower class confronted an equally strong upper class. The well-capitalized corporate plantations did not face a life-or-death situation when their workers organized. Investments in mechanization were increasing their productivity, enabling them to make financial concessions to their workforce without endangering their own economic position. The result was a stable trade-union movement.

Many at Berkeley felt the decision to deny Paige tenure was political, that the real basis of his dismissal was antagonism toward his Marxist orientation. His book *Agrarian Revolution* does, after all, make Karl Marx look pretty good.

Paige is well aware of the irony of his findings. While Marx predicted that class conflict would become more intense as capitalism developed, Paige's results suggest that the reverse is true: the most primitive capitalists, like the landlords of the Mekong delta, are actually the ones

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most likely to provoke a revolutionary response. A more advanced upper class, he says, will usually have the economic flexibility to "buy off" a potentially revolutionary workforce.

The case studies strengthened *Agrarian Revolution* and do much to make the general theory understandable. But they also prolonged the work of preparing the book for publication. Even after they were complete, a year and a half of writing lay ahead of Jeff Paige. The writing process itself suffered a slight additional delay when Paige's typist at the Survey Research Center, a former sorority girl from Indiana who was not very happy with the job, vanished in February, 1974. It was only when Paige tried to locate her that he realized Emily Harris was on the run in the wake of the Patty Hearst kidnapping. (Paige's capacity for finding rational purposes to "outsider" political movements stops with the Symbionese Liberation Army, by the way. The most charitable explanation he can come up with is that the SLA was guided by a gross misreading of the real political situation in the United States.)

The net result of all this was that *Agrarian Revolution,* although complete, was still only a thousand-page typescript at the time of Jeff Paige's tenure review at Berkeley. The university's decision, in effect its judgment of his book, was negative. Paige is reluctant to discuss the matter, but colleagues say that although a large majority of the Berkeley sociology department favored giving Paige tenure, the special college committee set up to make the final recommendation refused to agree. Many at Berkeley felt the decision was political—that the real basis of Paige's dismissal was antagonism toward his Marxist orientation. *Agrarian Revolution* does, after all, make Karl Marx look pretty good. Paige is a writer of force and clarity and he didn't pull any punches in interpreting the theoretical significance of his results. No one sympathetic with the Parsonian tradition could have been comfortable reading that "Both upper and lower agrarian classes use force in economic conflicts not because they have not carefully considered all possible alternatives, but because they have."

Ultimately, one can only speculate about the reasons Paige was denied tenure. Whatever they were, despite the protests of the sociology department, the decision to axe Paige stuck.

The later acclaim of Paige's *Agrarian Revolution* was a dramatic repudiation of Berkeley's decision. Academic reviews are studded with the highest scholarly praise: "elegant," "brilliant," "already a classic." In 1976, *Agrarian Revolution* won the Sorokin Award of the American Sociological Association, the highest award the Association gives.

Following his dismissal by Berkeley, Jeff Paige returned to Ann Arbor. The U-M sociology department hired him at what he wryly terms "fire sale prices." He is now an associate professor and a member of the U-M's Center for Research on Social Organizations. Paige does most of his work from an office in the old Perry School overlooking the roofs of Fingerle Lumber.

Bill Gamson, Paige's dissertation advisor back in the 1960s, has an office just around the corner. Chuck Tilly, now C.R.S.O.'s director, is a couple of offices farther along. Gamson was one advocate of bringing his old student back to the U. of M.; another was Tilly, who had been favorably impressed when he reviewed the text of *Agrarian Revolution* for Paige's publisher.

The Perry Building is not the university's most prestigious address, and C.R.S.O. is less well-known than the two other local sociology research centers, Population Studies and the I.S.R. For some years, in fact, it had a reputation as a sort of catch-all for sociologists not associated with the other more prosperous centers.

Under Tilly's direction, however, C.R.S.O. has begun to take on its own identity as one of the few centers in the nation specializing in the study of social change and social conflict, generally from a Marxist perspective. Paige is thus among his own kind. Tilly himself is directing a major project analyzing 18th and 19th century British social conflicts, while Gamson is writing a history of protest. Across the hall, Meyer Zald studies the anti- and pro-nuclear movements. One of Paige's doctoral students is investigating class conflict in Colombia, while another is at work on the 1979 Iranian revolution.

Jeff Paige himself is no longer working on the underdeveloped world, or even on violent conflict. His current research deals with income inequality in the United States, focusing at the moment on the enormous salaries of top corporate executives. He suspects that the size of those salaries has more to do with maintaining solidarity among the nation's leading executives than with the actual value of the work performed. He notes that well-paid executives like G.M.'s John Delorean who give frank views of corporate higher ups are rare exceptions.

Once again, Paige's view is uncomfortable and Marxist inspired, and once again it is being tested through a detailed statistical analysis. What if the numbers don't confirm the theory? "Disconfirming results are right because that's the way the world is," he replies. "You should be flexible enough that if you get disconfirming results you throw away your theory." ☐

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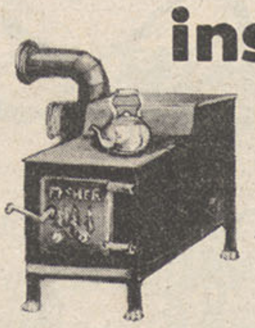

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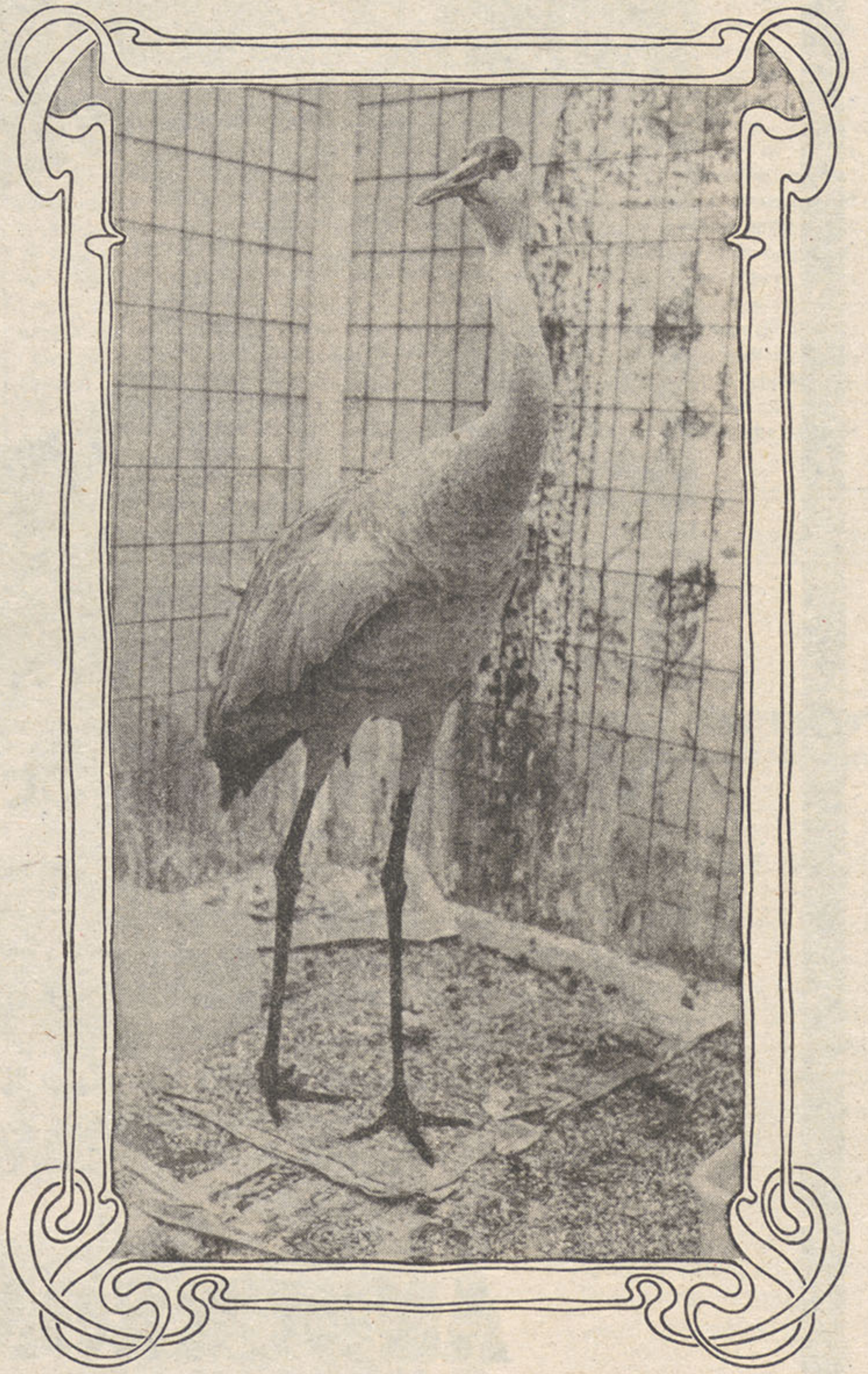
The Saga of a Sandhill Crane

In a marsh just north of Chelsea an injured sandhill crane was stranded. Three area naturalists set out to capture the five-foot-high bird and give it a safe winter home.

by Annette Churchill



Tom Leabu, who works for the Washtenaw County Parks Department, was deer hunting when he first spotted the great bird. It was Saturday morning, November 29. Again, on Sunday morning, he saw the huge, gray sandhill crane still standing in the same place. Sandhills breed in the large wetland areas of northwestern Washtenaw and northeastern Jackson Counties, but Leabu was surprised to see this one. "The crane was standing all alone in a pot-hole marsh," he recalls. "He was right off M-52 outside of Stockbridge—the Chelsea-Stockbridge road. It seemed like one of his wings hung down in an unnatural way. He walked right by me. I knew the rest of the sandhills had taken off for the south six weeks before. For some reason that crane had missed its migration. If he couldn't fly, the wild dogs that are all over that area were sure to get him. I figured he needed help.

"I called Bob McComb, the conservation officer, and he came straight out. He agreed the bird was injured, but with deer hunting season, he was too busy to help me take it in. He told me to go ahead and try to find someone else. We both knew catching a sandhill crane wasn't a one-man job. The bird came up to the top of my chest. I got to a phone and dialed Matt Heumann, the Park Naturalist for Washtenaw County parks. I hoped he'd be in."

Matt Heumann smiles, remembering Leabu's Sunday call. "When I answered the phone, Tom asked me, casual as can be, 'What are you doing this afternoon?' I yawned and said, 'Nothing much. Why?' Then he told me about the crane and asked if I could help. 'Call you right back,' I said. I raced down to my freezer to get out some film; the capture of that bird was going to make a great photo essay. Then I ran back upstairs to phone Eunice Hendrix. Eunice is an outdoor education teacher in the Ann Arbor public schools. I knew she had a permit to take in injured wildlife and care for it temporarily. You can get in a lot of trouble if you go after wildlife, even injured specimens, without that permit. I also knew she had worked with Merlin Minick, a biologist at Eastern who operates a raptor rehabilitation clinic at his home in York Township. Raptors are predatory birds—owls and hawks. Minick's general knowledge of how to treat injured birds would be needed if we managed to catch the crane. The Humane Society isn't set up to take care of cases like this, and we have no county shelter for injured wildlife. We really need one. As things are, we're dependent on people like Eunice and Merlin Minick who do valuable work on a volunteer basis.

"Luckily, Eunice was home that Sunday afternoon," Heumann continued. "She and her husband and their son who was visiting came out to get my wife and me in Brighton, and the five of us tore out in their car to Grass Lake. I joined Tom in his truck. All of us made it over to near Stockbridge. The driving around we did would turn out to be the least of the expenses for the day. On the way over to Chelsea, I realized I'd forgotten to bring my film.

"Eunice had waders, and I put on Tom's brand-new pair. Chasing a sandhill through the marsh was going to be a wet and tricky business. We figured that the two of us in the marsh could maneuver the bird to a position in the brush where he could be taken. It wasn't going to be easy because he was very big and very scared. On top of that, we found out he could fly a little—just enough to get quickly behind bushes and clumps of weeds. When he made those little efforts at flying, we thought we could see blood under his drooping wing."

The sandhill crane is the largest bird in North America. It stands five feet high when fully grown. It looks something like a gray ostrich with a red bare patch on its forehead. Like an ostrich, it has a long horizontal body. Its very long wing feathers bulge over its rear end and curve back under it like a bustle. People seeing sandhills in migratory flight sometimes mistake them for airplanes. All cranes soar, riding almost motionless on the air currents, with their heads and necks fully extended forward and their long, thin legs and feet trailing straight back. Climbers at the top of Mt. Everest have seen cranes soaring high over its peak, at least 32,000 feet above sea level. Cranes have existed for 60 million years. The sandhill crane is the oldest living species of bird; it has not changed in 9 million years.

Cranes need enormous cattail marshes to breed in. Mated for life, each pair claims a huge section of marsh for itself. The female, which looks exactly like the male, lays two eggs. Her mate helps incubate them and later helps to feed the young. In the first three months of their lives, sandhills grow to be nearly five feet tall. Newly hatched cranes must have a diet rich in protein during this initial growth spurt. The marshes north of Chelsea provide them with aquatic insects, small rodents, snakes, toads, and frogs, beetles, and sedge tubers. Later the developing birds move into nearby grain fields, a substitute for the prairies that once supported them.

Cranes once shared the earth with dinosaurs. Remembering that fact, one is tempted to imagine the great reptiles sloshing through these marshes in company with great cranes. The marshes look primordial; dinosaurs would look right at home in them. Such fantasies are pure romance, however. No dinosaurs ever roamed this area. In fact, sandhill cranes moved to these breeding grounds just yesterday in geological terms—only 15,000 years ago.

When the rescuers reached the crane, they were concerned their efforts to catch him would drive the bird toward the road, so Tom Leabu stood between the marsh and the road to scare him back if he came that way. The others stood in hedgerows, ready to grab him if the two waders in the marsh drove him toward them. "Wading in a marsh is a tricky business," Heumann says. "You're going along in three feet of water, and suddenly you step into a muskrat channel and you're over your head in a second. The muskrats burrow under the floor of the marsh so they can move around under the ice in winter.

"I got on the far side of the crane and

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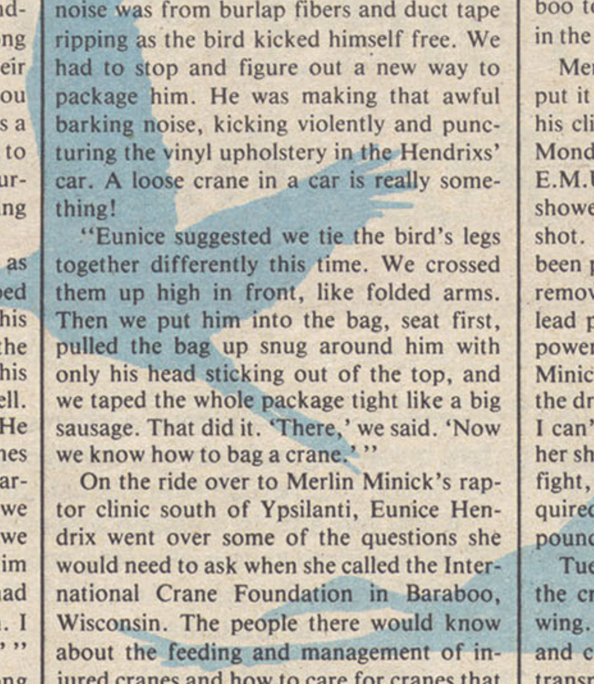
drove him toward a thick stand of weeds. I screamed at Tom, 'Here he comes!' but the crane eluded us. All the time that bird was making a godawful racket—a kind of high barking noise like an irritating little dog. After a lot of chasing back and forth, Eunice and I finally flushed him, and he flew into a rosebush.

“I knew we were in some danger now,” Heumann continued. “I had had experience with storks in Israel, which lies along a major stork flyway, and I had a healthy respect for the strength of large birds. Sandhill cranes have a beak twelve inches long and only an inch thick. Thrusting with their strong neck muscles, they can impale you on the beak or put your eye out. That was a very panicky bird. From then on we had to think of two things at once: protecting ourselves and protecting the bird from hurting himself as he tried to fight us off.”



Tom Leabu reached him first. “I was as scared as he was,” he recalls. “He wrapped his big wings around me and fluffed up his feathers to make himself look huge, the way birds do to scare you. I grabbed for his beak. He was kicking and fighting like hell. He tore holes in my jeans with his feet. He scratched Matt's face. He ripped five gashes in my new $60 waders that Matt was wearing. Finally I got hold of his beak, and we taped it shut with heavy duct tape. Then we taped his legs together, and I carried him out under my arm like a big football. It had taken about twenty minutes to land him. I guess we all thought, 'There. That does it.' ”

Eunice Hendrix had brought along washed burlap bags. She often uses these to transport injured birds. The burlap must be washed to soften it and, more importantly, to kill the funguses it harbors. These can fatally infect an injured bird, “We put a bag down over his head to calm him and protect him from further shock,” she explained. “Frightened birds can die of shock. We dropped Tom and his wife off at their place and started out for the Heumanns'. I had the bird in my lap. He felt meaty. I could tell he'd been in corn.”

Then half a mile from Leabu's house all hell broke loose. “It didn't take him long to work out of those restraints—taped legs, taped beak, burlap bag,” Heumann recalls. “We heard a loud CRACK, and we all thought, 'Lord, he's broken a leg!' The noise was from burlap fibers and duct tape ripping as the bird kicked himself free. We had to stop and figure out a new way to package him. He was making that awful barking noise, kicking violently and puncturing the vinyl upholstery in the Hendrixs' car. A loose crane in a car is really something!

“Eunice suggested we tie the bird's legs together differently this time. We crossed them up high in front, like folded arms. Then we put him into the bag, seat first, pulled the bag up snug around him with only his head sticking out of the top, and we taped the whole package tight like a big sausage. That did it. 'There,' we said. 'Now we know how to bag a crane.' ”

On the ride over to Merlin Minick's raptor clinic south of Ypsilanti, Eunice Hendrix went over some of the questions she would need to ask when she called the International Crane Foundation in Baraboo, Wisconsin. The people there would know about the feeding and management of injured cranes and how to care for cranes that have missed their migration. The Foundation is a privately supported organization devoted to the protection and study of the fifteen crane species remaining in the world. It operates a breeding pool for endangered cranes, maintains a semen bank, and employs new techniques like stimulating females to lay more eggs than they normally do. Sandhills are not endangered yet, but their habitats are shrinking. The birds are on the list of threatened species. The Baraboo center cooperates closely with other efforts being made in behalf of cranes all over the world. Its relations with crane conservationists in China and the Soviet Union are particularly close. Habitat conservation is fundamental to all their work. The Foundation is recreating a true prairie near Baraboo to support the adult cranes that breed in the marshes there.

Merlin Minick unwrapped the crane and put it in one of the large cages he keeps at his clinic. He sedated the bird slightly. On Monday he transported it to his lab on the E.M.U. campus. X-rays he took of its wing showed three breaks but no shrapnel or lead shot. This was a happy finding. Had shot been present, all of it would have had to be removed or the bird would have developed lead poisoning. “She probably flew into a power line or a fence,” he speculated. Minick was the first person involved with the drama to use the female pronoun. “No. I can't tell the bird's sex. I just like to call her she.” The bird, which had put up such a fight, wreaked such destruction, and required a 5' x 5' cage, weighed all of 7½ pounds. It was mostly legs and feathers.

Tuesday morning Minick anaesthetized the crane and set the broken bones in its wing. Soon it began to eat mice, dog food, and cracked corn. Two weeks later it was transported to an outdoor enclosure, where it will be supervised throughout the winter. In the spring, when the sandhills return to breed, it will be released. He or she will immediately find a new mate. Sandhill cranes pair off for life, but if one dies, the survivor quickly finds a new mate. ☐

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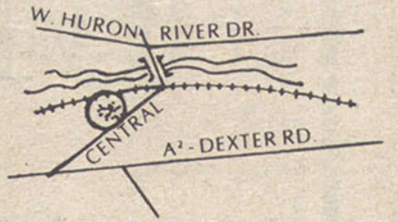

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The Eccentric Life, Mysterious Transformation, and Sublime Death of John Bohn

In a hard-working German town with no time for sports, Christian Gauss's most exceptional pupil won for himself a life of leisure and games and a place at the head of every parade in town.

PART III

of Christian Gauss's Ann Arbor

In this concluding section of Christian Gauss's memoirs about his boyhood in Ann Arbor, the longtime Princeton dean details the strange story of the most peculiar pupil of all the thousands he taught. This local eccentric for most of his life successfully defied the prevailing German work ethic of the society in which he lived. In describing him, Gauss sheds light about the daily life of more typical west side Ann Arborites—the games played by boys in Ashley Street, the popular male singing societies, and the frequent parades that punctuated the otherwise drab workaday lives in a Midwestern town.

As a lad I still knew some of the pioneers who had hacked Ann Arbor's first farms out of the forest. Strips and patches of virgin forest rich in oak, hickory, maple, pine and basswood still stood on nearby slopes and in one case, Fischer's Woods, jutted down into the limits of the town. As I have said, log cabins were all but unknown in our section, but with lumber so plentiful, virtually all of the earlier homes were frame houses built for shelter and warmth rather than for looks. There was one exception, and it was a gem. It was built of dressed stone. I came to know it well since it was the house in which my first pupil, John Bohn, had been born, and lived all his life.

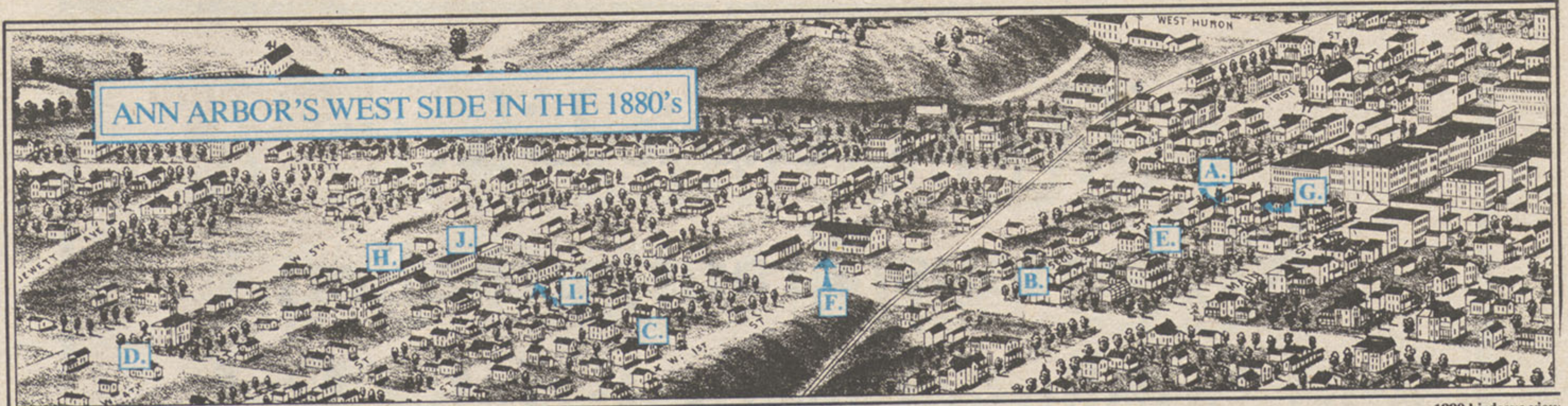
The aim of teaching is to help the pupil lead a happier and more useful life, to help him realize his heart's desire where that desire is sensible and sound. What happened in the last year of John's life and on his deathbed makes me feel now that in his case I came nearer realizing this aim than I was ever to do again.

John's parents were immigrants from Wurttemberg, like my own. They came to Ann Arbor as bride and groom at the beginning of the second phase of its settlement in the 1840's. Unlike their immediate predecessors, they did not come to take up land and start farming. They had come in order that here in a free land they might live more abundantly and that the father might practice his vocation without interference. As he was primarily a stonecutter and mason, it must have been a disappointment to him to find that, with wood a drug on the market, none of these early settlers was inclined to engage him to build houses, like those in the old country, of stuccoed or native stone.

With the greater versatility of the artisans of that time, Bohn was skilled in allied trades also, however, and could turn his hand to building in brick or wood as well. He became a one-man firm of architect, builder, and contractor, and built wooden houses in town and on the new farms still being taken up in the neighborhood round about. The planning and building of his own house had, therefore, been the labor of love of a craftsman long denied the opportunity to practice the art he preferred. The native stone he had chosen was like Indiana lime stone but with a faintly bluish tinge. He realized that his home would stand apart from the more hugger-mugger houses of the town, and therefore selected a fairly large site on the outskirts. [The Bohn house, now gone, was somewhere on Liberty past Seventh.]

The first time John took me out to show me his house, his father, the builder, had been dead some years, and John lived there alone with his mother. You approached it by a graveled walk through a lawn shaded by maples. It must have been in April, for the golden forsythia was in bloom against the now weathered pearl gray walls and the shrubbery stood behind a rim of flowering crocuses and daffodils. John led me down through the sloping orchard of pear and apple trees to show me the dam and waterfall he had built in the brook which ran through the lower end of their place. As I recall that first visit, the house and grounds were not so much striking or imposing as strangely friendly and inviting. It was not like any house I had ever seen. It looked for all the world like a dwelling in a story book, a manor and park, transported into our workaday town from somewhere in fairyland.

This impression was heightened when he led me into the kitchen through the wide oak door to meet his mother. This was not a makeshift kitchen like ours. Burnished copper pots and pans in descending series according to size hung beside the stove, which stood between beveled oak shelving and paneled cabinets. Like many good women who live alone, John's mother was embarrassingly kind. A wizened little lady well over sixty, she was dressed in black with a lace cap over her little round wrinkled face and gray hair, and she never ceased talking even when she rose from her chair



1880 birdseye view

A. *The Gauss bakery, a frame house with a false front to make it look more like a commercial building.* **B.** *In 1889 Second Street was renamed Ashley to honor James Ashley, founder of the Ann Arbor Railroad. The occasion was the erection of the new Ann Arbor railroad depot on the street at the bottom of the hill, just past William.* **C.** *The Bethlehem German Evangelical School—one of the schools John Bohn did not attend.* **D.** *The old Second Ward school (on the site of Bach School)—the other school Bohn never went to.* **E.** *In 1880 the developed commercial part of downtown stopped at Liberty; south of Liberty was largely residential.* ***Factories were intermixed with homes, providing nearby jobs for workers.*** **F.** *Henry Krause's tannery* **G.** *Walker Brothers Carriage Factory* **H.** *Western Brewery* **I.** *J. Heinzmann & Son tannery* **J.** *Michigan Furniture Company.*

to offer me from a jar in one of the cabinets another of the most delicious ginger cookies I had ever eaten.

To me there was something fascinating about John. This was not true of most of the grown-up members of our town, however. Many of them were amused by his clownish looks and bearing, but most parents would call him, uncharitably, the town fool or village idiot, and they did their best to prevent their sons from associating with him. They warned them, usually without success, that if they did so they would grow up to be ne'er-do-wells like him, without education and without a trade. It is true that in many respects John deserved to be classified as a "queer fish," and that he had successfully resisted education and all attempts to make him master of a trade. The absence of these latter requisites for the good life had not, however, diminished his zest for life or his capacity for enjoying it.

In our home town we had no truant officer, which in John's case was just as well. Even if such an officer had been able to drag him to school, there was no device then known to teachers that would have kept John sitting quietly at a school desk for a half-hour at a time. When John was five years old, his father had delivered him to school on the opening day, but John had disappeared after recess. For a few years he had dutifully left home every morning to join the other children on their way to their classes and joined them again after the session was over, but he never darkened the doors of a schoolroom again.

At any rate, since it was common practice for German settlers to send their children to the German parochial school, the principal assumed that he had been withdrawn. This made it simpler for John to maintain his freedom, and it was not until John's younger brother was entered in the same school that John's jig was up and his father learned how long and successfully John had played hookey. Then the father concluded that the ordinary processes of schooling were not for John. He decided, as John was large for his age and already a husky lad, he would make him his apprentice and teach him the builder's trade.

John's first duties were to expedite his father's work by fetching and carrying. The father had about completed building a new house, as yet unoccupied, some seven or eight miles out of town. He had still to plaster the bottom of the rain-water cistern. John became particularly bored working for weeks in this lonely spot where his only companion was an uncommunicative taskmaster, and at last felt he could stand it no longer. Early one morning father and son drove out as usual in their builder's wagon. John unhitched the horses and lowered the sixteen-foot ladder to the bottom of the cistern, and the father descended to finish his work. As apprentice, it was John's function to bring down the mortar and any tools that might be called for, but his endurance had reached the breaking point. While his father's back was turned to the ladder, John quickly jerked it out of the cistern, hitched the horses and drove back to town, though not to his own house. The scandal

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was out when after dark it became necessary for neighbors to organize a searching party and they found Father Bohn still at the bottom of the well. This marked the stormy ending of John's apprenticeship. His kindly and broken-hearted mother alone prevented the father from sending him to reform school. So far as his training and education were concerned, John henceforth was entirely on his own.

•

As John belonged to the generation ahead of mine, I did not come to know him until many years later. His father had long since died, his two brothers had learned their trades and moved away, and John was living alone and happily with his mother there in the lovely stone house on the outskirts of town. John was still queer—indeed, queerer than ever. He was now in his thirties, and his earlier habits and interests had undergone a certain change. Since his father's death he had lost any desire to cross or to harm anyone, and he lived on a friendly footing with all the town. He had realized his one ambition and was proud that his reputation for independence and as professional truant was now soundly established.

As he loved to be near the center of things and to make himself the center of interest, he spent most of his days in town. He would occasionally consent to do chores or an odd job for a meal and a little spending money. Offers of anything like steady work John flatly rejected. My father was on particularly friendly terms with him, and John was a frequent visitor in our house. But one winter evening when in the days of my father's prosperity he tried to persuade John to take the regular job as hostler and handy man, John rose from his chair deeply hurt and left us with this parting remark, "You ought to know, Mr. Gauss, that I don't have to work every day like common folks."

This did not mean that the Bohns were wealthy. Quite the contrary. The nest egg her husband had left Mrs. Bohn had now been spent. The small sums that John's two brothers were able to send her out of their earnings were scarcely enough to keep the wolf from the door.

Up to this point in his life, John certainly gave no outward sign of regarding his lack of ability to spell or count or to follow any trade as handicaps. He seemed deliberately to have chosen his course, and he had shaped for himself a way of life which gave him unusual enjoyment and satisfaction. He loved all games and had developed unusual skill at some phases of them. Around Ann Arbor there were, of course, opportunities to hunt and to fish, but with one partial exception, none for outdoor recreational games for adults. The German *Turnverein* did possess a park where a bowling alley was open, on Sunday afternoons only. Pioneer towns in Michigan settled largely by emigrants from Europe had no public or private tennis courts, and any man over twenty seen beating a soft, cloth-covered tennis ball over a net would certainly have been regarded as a sissy.

So, during vacations and in the afternoons after school in the spring and fall, John was always waiting for us schoolboys at our Ashley Street playground. He joined in our games of long ball or barbaree with unusual zest, and we loved to have him. At barbaree he would throw the sawed-off broom handle in the hole of the hitching post twice as far as any of us. At long ball, with his apelike arms, he was our Babe Ruth and could often wallop the ball out over the head of the farthest outfielder. He was not in the least domineering, but friendly and a good sportsman. For me and my schoolmates, who were anywhere from six to thirteen years old, it was like having a good-natured giant for a playmate.

There were, to be sure, exceptional days when John would completely shift his age level and with equal zest throw in his lot with grown-up respectability. But he did this rarely—with consistency only on gala occasions and holidays. On occasions like Decoration Day, Fourth of July, circus day, he would appear in the morning dressed as candidates for important political office still were dressed in those days, with a plug hat, stand-up collar, swallowtail coat and striped trousers.

For that matter, John's appearance was always unconventional. Six feet tall, he made his way toward you with a shuffling swagger all his own and took his place before you with a squint and a smile. From his broad shoulders down, his body was shaped like an inverted pear tapering to the long legs that were almost spindly. The arms were gangling and seemed to reach down to his knees.

On days when there was to be a parade and a band, John outdid himself with his "election costume." He would appear fairly early in the morning at the corner of Liberty and Ashley Streets. With his plug hat and cutaway with a flower in his buttonhole, he assumed a changed, absorbed, and aloof manner. For he was the self-appointed leader of the band and master of ceremonies. He was, strangely enough, in many ways oddly qualified for this role. He really had rhythm, could face the band as the music started to beat the measure and then turn in step to lead the marching.

In this function he recognized no political or sectarian differences and led with equal

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appropriateness Decoration Day, Fourth of July, or St. Patrick's Day parades, or the torchlight processions of Republicans or Democrats in presidential campaigns. Here too my fellow-townsmen had come so fully to recognize John's desires and qualifications that none of them ever dreamed of questioning his right to lead all our parades. Only once did any misunderstanding arise on this score, but this was so serious that for a moment it threatened disaster.

Early in that decade, in 1882, John L. Sullivan had defeated Paddy Ryan and earned the right to wear the diamond-studded belt that went with the heavyweight championship of the world. As the rewards of boxers were then meager, John L. had organized a combined pugilistic and minstrel show which visited our town. No theatrical visit in years had been more eagerly awaited. As our town as yet had no daily paper, shows announced their coming performance by a parade. There was a small band recruited from part of the cast, many well-known pugilists (all of them dressed in plug hats and cutaway coats), and a fairly large assortment of black-faced comedians and troupers. To stretch out the parade to a length suitable to the fame of the principal, John L. and a few of his most distinguished confrères rode in hacks with the tops down. Lesser lights marched two and two.

The sidewalks were thronged when our local John appeared to head this parade as well! John L. was evidently disturbed by the presence of this interloper, and one of the plug-uglies marching behind the band hurried forward, grasped John by the arm and forced him over to the sidewalk. There were hoots of disapproval. John ducked into the crowd, but moved rapidly forward and at the next crossing reappeared in his accustomed place to the cheers of the crowd. The champion of the world recognized his error, and John, in no further danger and with his usual ceremonial touch, led the parade through the town and back to the hotel.

If at times for others there was a touch of the ridiculous in [John Bohn's grandiose fulfillment of his self-appointed position as parade leader], there was nothing to indicate that this fact troubled John in the least. Like all other idealists or individualists, our local Don Quixote had succeeded in creating a position and a way of life congenial to himself. On his own terms he had made a satisfactory adjustment to the town community. But the time did come when this happy adjustment broke down—when for John there were to be no more games and no more parades. If he remains my most remarkable pupil and if I can never forget him, it is because I was to be allowed to have a very small part in the transformation that was to result in a second quite different adjustment, fully as satisfying to John and even more satisfying to his aging mother.

I cannot pretend to understand fully how the first rift occurred in his way of life, but I believe it had something to do with John's love of music and his love of games. It is true that our long snowed-in winters offered less scope for his [athletic] talents than the more open seasons. He had no interest in noncompetitive recreations like coasting or skating, and the games into which he entered with such zest—prisoner's base, barbaree and long ball—could not be played from November to April.

Fortunately, however, his pronounced sense of rhythm was only one aspect of an engrossing love of music, and during our closed-in winters, this provided a solution for inactivity—largely through my father's strangely indulgent and friendly attitude. With no family or vocational responsibility involved, my father lost his irritability and displayed a sense of humor that could best be described as intense. Over matters that struck us as mildly amusing he would literally laugh until he cried, until the tears rolled down his cheeks. Moreover, until the death of my sister, music was his master passion, and here his and John's temperaments coincided. So this idler came to have in my stern and hard-working father an indulgent supporter and champion.

At this time my father was the leading spirit in the men's singing society, the *Mãnnerchor,* and attended its rehearsals once a week. Our living room became an informal center for my father's music-loving friends. On rare occasions some of them would bring their instruments for an informal concert. About once a week a neighbor, Henry Otto, an excellent violinist, would come in and he and Father played duets. They would usually begin with works by German composers and German *lieder* and then consent to render a few selections suggested by someone in the group. Here that lovely Swabian folk song, "Down in the Lowland," was a favorite and the group would join in singing the chorus,

Where there are so many lads,
so many lasses (repeat)
There all is lovely, there all is fair.

John, of course, could join in that joyous chorus, but he would be in the seventh heaven of delight if, as sometimes happened, he could persuade the musicians to play his own favorite, "Old Black Joe," and with the group join in the exalted and

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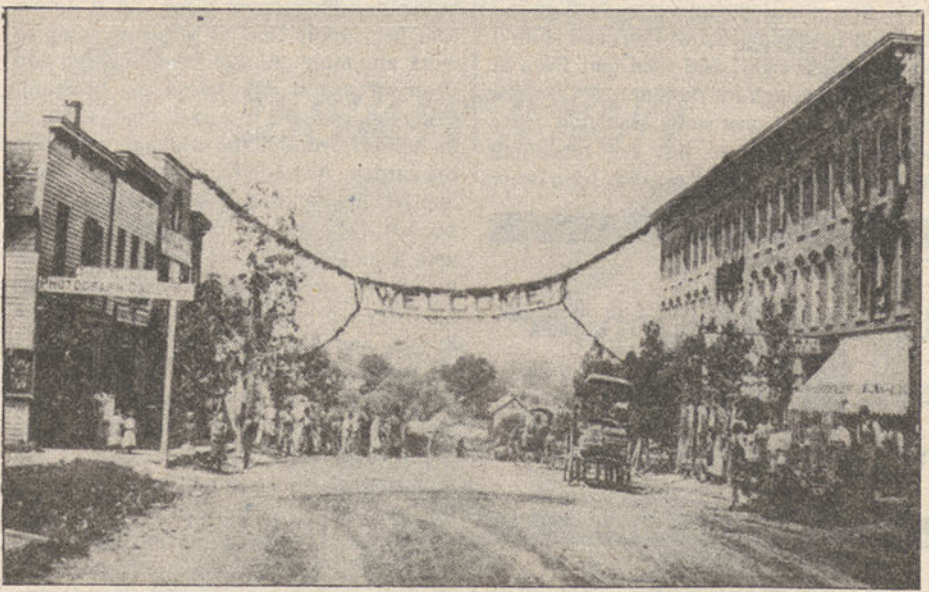
MICHIGAN HISTORICAL COLLECTION

West Liberty Street, decorated for German Day, circa 1875. John Bohn led the parade when this annual event, celebrated by German organizations of several adjacent counties, was held in Ann Arbor. In this photo, the brick buildings to the right today house the Liberty Inn, Ehnis & Son, etc. The Gauss bakery and home is hidden behind the tree to the left.

melancholy refrain of the dying slave, "I'm coming, I'm coming."

There were evenings when my father would be out at rehearsals of the *Männerchor,* at other meetings or on necessary errands. These musically blank evenings were for a long time particularly trying to John. He would get up from his chair, open the door of the stove, rake up the wood coals, put on another hickory chunk and in a few moments would be back, rearranging the fire and raking up the coals again. But he would wait around uneasily, hoping for my father's possible early return. As I see it, it was these stretches of gnawing impatience that finally begat in John what soon became an earnest desire for education, and this in turn slowly prepared the complete transformation of his later years.

One day after school John drew me aside and asked me whether I would teach him to count. In all the years since his father's death, John's proudest, if rationalizing, boast had always turned upon the success with which he had resisted education. But [now] John's pleading and cajoling finally persuaded me to accept him as a pupil.

In this, my first venture into teaching, nearly all the factors that make for success were lacking. The relative ages of pupil and teacher were the reverse of normal. I was ten and John past thirty. I had had no teaching experience whatever. Only one thing made it possible for me to carry on through the winter evenings of two years. What teachers call his motivation, his desire and determination to learn the rudiments of mathematics, could not have been stronger. But John's "scholastic aptitude" was desperately low, his mathematical aptitude particularly so close to zero that we seemed to get nowhere, and my work with him from the first and throughout was almost hopelessly disappointing. Of the twenty thousand-odd pupils I was to teach later, he was by far the least promising.

At any rate, we had no trouble in finding a place where we could work alone and unseen. In the winter we had supper early. As the living room was our dining room as well, it took some time before the dishes were cleared away, and usually an hour intervened before the first music lovers might appear. By supper time the day's work in the bakery would have been finished and it would have been cleaned and cleared for the next day's work. Here at a table in the comfortable warmth still radiating from the large brick oven we could sit unseen and uninterrupted.

We used marbles, match sticks, our fingers, and, above all, dominoes. Our sessions were of uneven length but always lasted until I was dead tired. John would knit his brows, scowl, chew his fingernails, and twist about in his chair, but he never got up to leave until I gathered our counters together and put them away. On a few occasions, when I thought we were making progress, we worked on until we heard the first strains of music come in to us from the living room. Roughly our procedure was this. I would try to have John recognize two marbles or two matches or two fingers or two dots on a domino, then three, then four, etc. John's capacity to distinguish seemed to become confused and end when we reached five. I soon recognized and told John that we could not really get ahead until he could count up to ten. Yet, after two

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years he never with any assurance got beyond five. Innumerable times we would start to count the fingers on his hands or on mine. We never got beyond those on one hand. When I showed him six marbles or matches or fingers John would again squint and scowl and squirm, but we were clearly beyond his depth. To him, beyond five there were only "many." After two years I was convinced he could never go farther, and, as he offered no objection when I decided to end the lessons, I felt that he too had accepted this conclusion.

I had developed a deep admiration for John's patience and doggedness, but, apart from this, I could see no change in him. Our town was growing out of the pioneer stage, and the makeup of the school group that gathered on our Ashley Street playground changed year by year. Family misfortune [the bankruptcy of Gauss's father] was suddenly to bring to an end the musical evenings in our living room. But John still lived with his mother, took part in the schoolboy games, and on gala days appeared early dressed in his plug hat and cutaway to lead the band.

> "He was proud that his reputation for independence and as a professional truant was now soundly established."

Then, suddenly—it seemed overnight—he lost his old habits and emerged without transition in a new personality. This occurred after I had finished college and gone east to take up teaching in earnest as a profession. I was not to learn how sudden and complete this transformation had been until after John's death two years later. My mother sent me news of this, and a few weeks later I returned to visit my family. One of my first errands was a call on old Widow Bohn, for I knew that in John she had lost her last surviving son. It was a strange but less mournful errand than I had expected.

The village had stretched out Liberty Street beyond the Bohn house, and the stone house and orchard had become an enclave in our larger town. The apple and pear trees were much larger but otherwise little had changed. Mrs. Bohn was in the garden when I arrived. The lace cap now covered snow-white hair, and the lines in her face were deeper, but she did not seem broken by affliction as she welcomed me into the kitchen. The copper pots and pans were perhaps less brightly burnished, but all were still "in order stored." As I passed on to questions about her plans and needs, the animation returned to her voice and face and eyes. No, she could remain where she was. A good neighbor came in every evening to help with supper and spend the night with her.

I knew in general what had happened. In John's first period as a seemingly incorrigible truant from the workaday world, his two brothers had provided the support for their mother and John. The younger brother and bachelor had then gone to Alaska and been lost in the Gold Rush. The survivor was married and willingly shouldered the added burden, but two years before John's death, he had died suddenly of pneumonia. His widow, left with three children, could no longer help. The Bohns' doctor was a contemporary of John's father and had been their family physician all their lives. He came out to explain the changed situation. She must sell the old house and orchard.

Stoic though she was, this threatened to break her spirit. She would die there, but she and John could not move into other people's houses. The next Monday morning John left the house carrying his dinner and told his mother he would be back in the evening "after work." Unhappy memories at first made her feel this might be a foolish scheme or subterfuge. But it happened day after day, and Saturday without a word but with an odd smile, he gave his mother his weekly wage.

At first it was not much, only five dollars, but he was a good worker, and soon it was six, then eight, and then ten. Even at first it was enough for their needs. Then she became able to save some, and now there would be enough to last her remaining days. She went on to tell me that John never missed a day. He did not seem to want to go into town to play with the schoolboys any longer. She added, "as he never wore them any more, I put away his plug hat and the clothes that went with it to keep them neat. I never liked to see John in those clothes, but I thought he'd want them again. He never did. Only a month ago the factory gave a day off for German Day. For many days there were banners everywhere and little trees tied to all the hitching posts. He got up early and was in his working clothes and mowing the lawn when the farmers' wagons with their families began to drive by. He was working so hard in the factory every day that I told him he had done enough, it would be good for him now to put on his best suit and go into town. He looked up at a buggy and a wagon driving by and said, 'No, Mother (Mutterly), it's much better they should see our own place looking nice.' "

When I asked whether John had suffered, her eyes brightened. "No! no! not at all. When the doctor came later he couldn't understand it and shook his head. Later he said maybe pneumonia like my other boys, but that was only because he had to write something on the card."

The events that led up to his death, as the old lady told them to me with growing exaltation, could not have been simpler—or more baffling. John, she told me, came home on a Thursday evening and at supper told her simply that he was not going to work any more. As she felt he needed and deserved a rest she raised no question. Friday morning he rose and, much as usual on holidays, mowed the lawn and weeded in the garden. At noon he ate about as usual. She felt his hands and face and they were not hot. John was contented and happy and with a smile insisted that he had never felt better. He arose a little later than usual Saturday, pruned the roses and berry bushes, and went down to the brook to relay the stepping stones across the dam. After the noon meal he went up to his room. She heard him playing his mouth organ. When she came upstairs she found he was undressed and in bed looking contentedly through the photographs and pictures in an old scrapbook. He was not feverish at all, but she felt something was wrong and wanted to talk to her old friend, the doctor, about John. She wrote a note to ask him to come out to see them and sent it in to him by their neighbor's son.

For supper John wanted only bread and milk. He assured her it was very good and said he wanted to be quiet for a little while. Then suddenly he sat up in his bed listening intently and a happy smile came over his face. "Don't you hear them, Mother? The boys are serenading us."

She could hear no sound. But he began to beat time with his arms and then started to sing himself, as if joining in a chorus, "I'm coming! I'm coming." When he lay back on the pillows again, she was troubled and wanted to go to the neighbor's again to tell the doctor to come very soon. But John motioned to her not to leave. In a moment he rose in bed again and she saw the happiest smile she had ever seen on his face. He turned his head and then, looking straight ahead, he began to count, deliberately, very slowly.

"One . . . two . . . three . . . four . . . five . . . six . . . seven . . . eight . . . nine . . . ten."

He fell back into the pillows, and when the doctor came only a few minutes later, he said that John was dead. ☐

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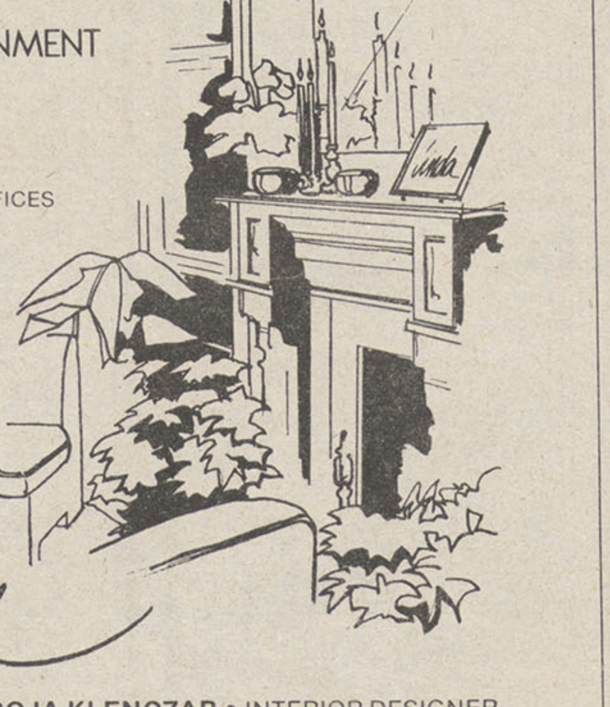

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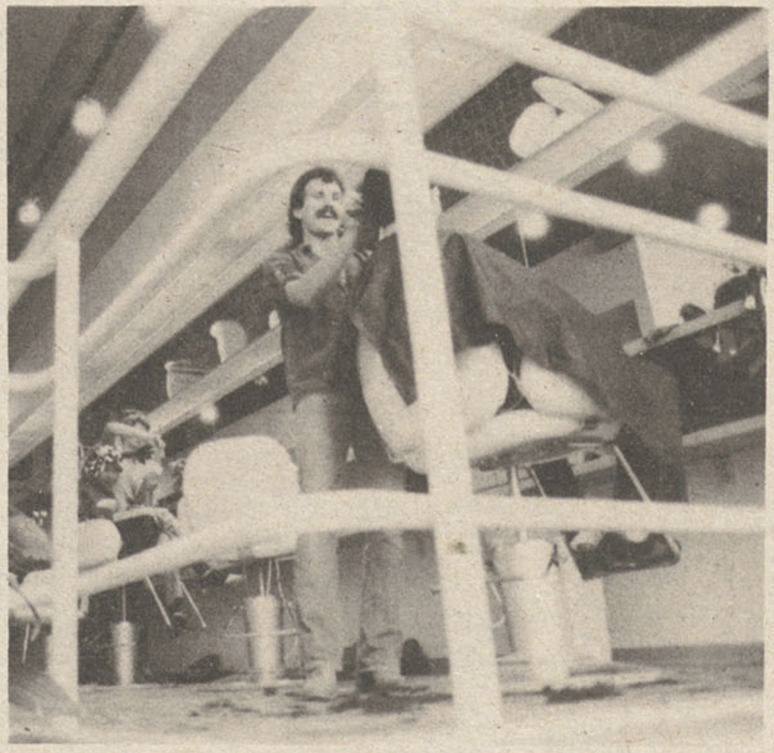

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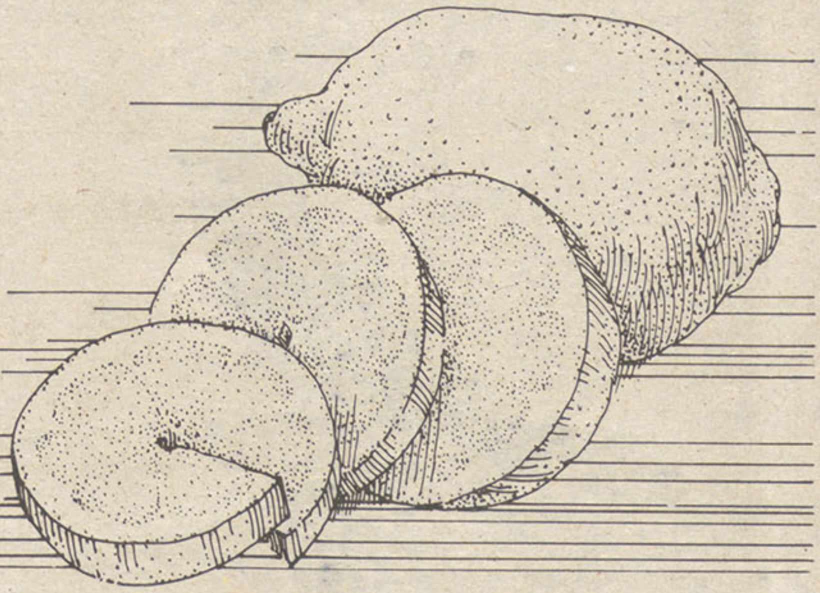

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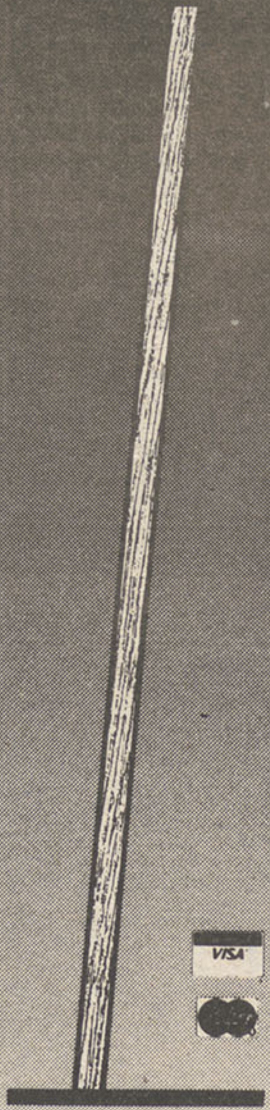

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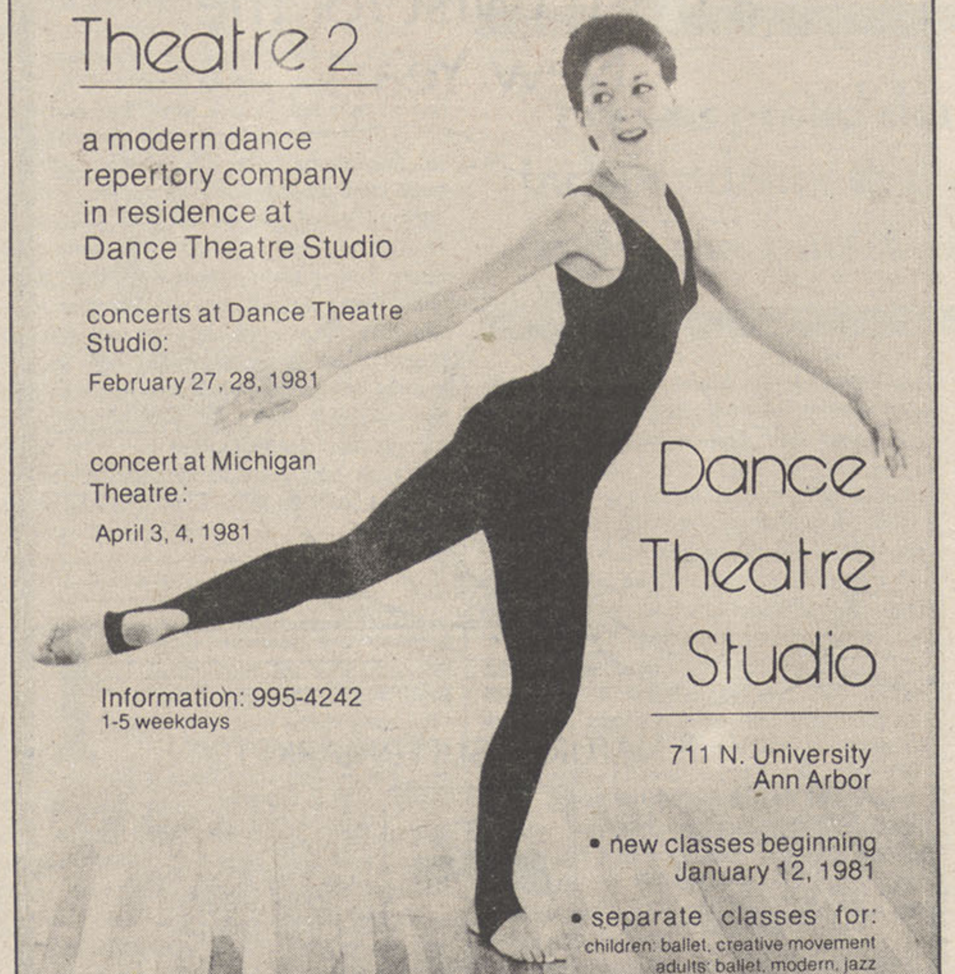

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Information: 995-4242
1-5 weekdays

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- new classes beginning January 12, 1981
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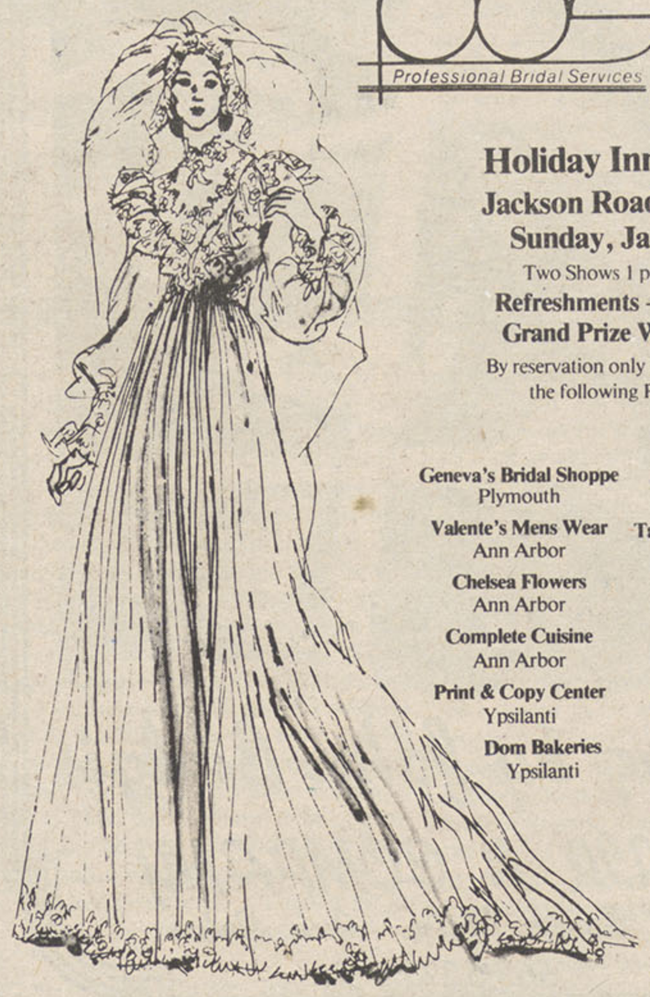

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Sunday, Jan. 11, 1981
Two Shows 1 p.m. and 4 p.m.
Refreshments — Door Prizes
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A sample of this terms classes:

PHOTOGRAPHY I

Open a third eye on the world in this introductory class. Basic techniques including the use of the camera, film processing and printing, negative and print evaluation and filters will be taught. Lab fee $7.50 payable at S.Quad Photo Lab.

LEADED GLASS

Learn techniques such as lead came and copper foil; working in two and three dimensions to recreate beautiful windows, lamps, sculptures and more. Lab fee $10.00

Tom Bantle
Osius-Bantle Galss Studio , Inc.

CHINESE BRUSH PAINTING

Learn the traditional painting techniques of the Chinese masters. Oriental subjects such as rivers, rocks, trees and flowers will be focused upon.

Yu Sung, MFA
University of Oregon

EXPLORING THE FIGURE IN 2D & 3D

Drawing from the figure using traditional drawing materials and techniques. Clay will be used to explore the figure in 3D. Possible lab fee. Model fee.

Norma Pennhansky, MFA
Eastern Michigan University

An alternative art experience.

Sponsored by the University Artists and Craftsmen Guild, Room 4310 Michigan Union (313-763-4430).

Classes will begin the week of January 26, 1981; meet ONE EVENING a week for two hours; and meet for eight weeks (except as noted).

Enrollment in classes is limited to fifteen, and students will be accepted in order of registration. In the event that a class does not attain the minimum enrollment of ten students, it may still be held if an agreement is made between the teacher and the Collaborative. Refunds will be made for cancelled classes.

For a total of 16 hours of instruction, registration costs are as follows:

U of M Students and Senior Citizens (60 years or older)	$25.00
U of M Faculty, Staff or Family Members	$30.00
General Public	$35.00

Tuition and fees are payable at the time of registration. REFUNDS WILL ONLY BE GIVEN UP TO THE TIME OF THE SECOND CLASS MEETING.

Students are responsible for purchasing their own supplies. A list of basic materials will be available upon registration. In some cases a Lab Fee will be charged for part or all of the materials needed.

CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to Perri Knize, Calendar Editor, *ANN ARBOR OBSERVER,* 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for February events, for example, must arrive in January. All material received by the 15th of January will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

THE ARK, 1421 Hill. 761-1451.

Among the very best places in the state to catch live folk music and its related genres. A living-room atmosphere with hot popcorn and coffee provided free. **JAN. 15: Cathy Fink & Bosom Buddies.** Four-piece all-woman string band from East Lansing area. Bluegrass and old-time music. **JAN. 18: 4th Annual Ann Arbor Folk Festival.** See Events. **JAN. 23–24:** To be announced. **JAN. 29: Bob Schetter.** Ann Arbor guitarist-singer. **JAN. 30–31: Sally Rogers.** Guitar, dulcimer, banjo. Performed memorably at last year's Ark Ceilidh Fest. **JAN. 31: Children's Concert by Sally Rogers.** See above. 2:30 p.m.

AURA INN, 11275 Pleasant Lake Rd., 428-7993.

JAN. 2–3: Mike Katon Band. First rate boogie rock and roll, with the accent on J. Geils and Rolling Stones. Katon has just about become the Aura's house band. Loud. **JAN. 9–10, 16–17: The Strangers.** With a new drummer and renewed vigor, vocalist/guitarist Tana Dean and band pound out some of the rowdiest, most urgent music around. Still rough around the edges, but what's rock & roll about, anyway? Cover versions of Sixties/Seventies top-40 plus originals. **JAN. 23–24, 30–31: Mike Katon Band.** See above.

BIMBO'S, 114 E. Washington, 665-3231.

EVERY FRI. & SAT.: The Gaslighters. Old-fashioned Dixieland jazz band.

BLACK JACK TAVERN, 3600 Plymouth, 769-9400.

Located inside Win Schuler's, at the Marriott Inn. Features acoustic piano soloists during happy hour Wed.–Fri. Late night entertainment consists of guitar duos performing soft rock/easy listening material.

BLIND PIG, 208 S. First, 996-8555.

JAN. 2–3: Progressive Blues Band. The Detroit-based group features "Motor City Hit Man" Willie D. Warren and *Detroit News* reporter Lowell Cauffiel on lead guitars. **JAN. 8: Steve Nardella Band.** Roots rock & roll by the guys who do it best. Gave the Kingbees some rockabilly lessons when the L.A. band visited and jammed with Nardella at Rick's in September. **JAN. 9–10: Trees.** Folk-flavored rock group characterized by sweet, two-part vocal harmonies. **JAN. 15: Blue Front Persuaders.** A year and a half and two personnel changes later, the Persuaders have grown into a mature, sizzling-hot boogie r&b band. Formidable treatments of such standards as "Jumpin' at the Woodside" and "Caledonia" plus clever originals like "Do the Pup" and "Mechanical Boy." **JAN. 16–17: Detroit Blues Band.** Six-piece stomping rhythm & blues band. Led by harmonica & sax a la Blue Front Persuaders. **JAN.22: The Urbations.** See Rick's. **JAN. 23–24: Wendell Harrison-Pam Wise Group.** The Detroit saxophonist and the vocalist co-front a quintet performing music from all periods of the jazz heritage. **JAN. 29: Steve Newhouse.** The Nukeabillies are back with more whiskey-shootin' country & western and rock & roll. Newhouse works a crowd as well as anybody in town. **JAN. 30–31: Steve Nardella Band.** See above. **EVERY MONDAY: Boogie Woogie Red.**

Wendell Harrison, Fri. & Sat., Jan 23-24 at the Blind Pig.

COUNT OF ANTIPASTO, 1140 S. University, 668-8411.

The New Year brings a new plan to the Count: Double emphasis on food service and curtailed live music. For the immediate future, that means *no* live music.

DEL RIO, 122 W. Washington, 761-2530.

EVERY SUNDAY: Dinnertime "Sunday Jazz" at the Del is an Ann Arbor institution. Always swings; get there early. 5:30–8:30 p.m.

THE EARLE, 121 W. Washington, 994-0211.

Live jazz trios Tues.–Sat. First sets are generally of a laid-back, "cocktail" nature, with the more challenging music in the later sets. **EVERY TUESDAY THRU THURSDAY: Ron Brooks Trio.** With Larry Bell on drums and Kevin O'Connell on piano. Top-notch. **JAN. 2–3:** To be announced. **JAN. 9–10: Gary Haverkate Trio.** With Dan Kolten on bass, Danny Spencer on drums. McCoy Tyneresque piano. **JAN. 16–17: Howard White Trio.** Jazzy, but full of Caribbean influences. With Andy Sacks on piano and Dave Koether on drums. **JAN. 23–24, 30–31:** To be announced.

THE HABITAT, 3050 Jackson Rd., 665-3636.

Solo piano music is featured during Mon.–Fri. Happy Hour in Weber's lounge. **EVERY TUES.–SAT: Pegasus.** Soft-rock trio.

HARDY'S, 100 S. Fourth, 769-9500.

Entertainment weekends only in this little pub inside the Ann Arbor Inn. Soft-rock duos. **JAN. 2–3: Trees.** See Blind Pig. **JAN. 9–10, 16–17: Spires & Williams. JAN. 23–24, 30–31: Trees.** See Blind Pig.

KING'S ARMS, 118 E. Washington, 769-9500.

A small pub adjacent to Bimbo's. Features light rock and easy listening solos and duos, Wed.–Sat. nights.

MOUNTAIN JACK'S, 300 S. Maple, 665-1133.

Live music Tuesday thru Saturday nights. Generally soft rock or country rock. **All month: Barrett-Mann.**

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JANUARY PROGRAM

Distinguished Humanities Lectures

- Jan. 12 8:00 p.m. Rackham Lecture Hall
Looking for a Center: On the Poetry of Central-Eastern Europe
Czeslaw Milosz
- Jan. 20 7:00-9:30 p.m. Angell Hall Aud. A
Introduction: From Scene Design to Scenography
Jarka Burian
The Uses of Scenography in Contemporary Theater
Josef Svoboda
Films and slides
- Jan. 27 8:00 p.m. Rackham Amphitheater
The National Awakening of Ukrainians during the Nineteenth Century from the Point of View of Universal History
Omeljan Pritsak

Poetry Reading

In English translation and original language
- Jan. 13 8:00 p.m. Rackham Lecture Hall
An Evening of Polish Poetry
Czeslaw Milosz

Special Evening Course

For the general public
- Jan. 8-April 16 T/Th 7-9 p.m. Angell Hall, Aud. D
The Arts and Humanities in East European Culture
Registration: The University of Michigan Extension Service, (313) 763-4321

Exhibitions

- Jan. 5-16 current hours North Campus Commons
Paintings and Fiber Art of Christine Balogh
- Jan. 9-Feb. 15 current hours Graduate Library Lobby
The Photography of Josef Sudek
- Jan. 19-30 current hours North Campus Commons
Ten Bulgarian Posters
- Jan. 31-Feb. 13 gallery hours Slusser Gallery
The Scenography of Josef Svoboda: Models and Photomurals
- Jan. 31-Feb. 28 center hours Power Center
Polish Posters I
- Jan. 15-Feb. 5 Rackham Galleries, 3rd floor
11 Contemporary Artists from Czechoslovakia
T/Th 12-8 p.m., W/F 12-6 p.m., Sat. 12-4 p.m.

Special Workshops

- Jan. 21 4:30 p.m. Architecture Aud., North Campus
The New Laterna Magica Building in Prague
Josef Svoboda: Blueprints, Slides and Model
- Jan. 23 8:00 p.m. Chrysler Center, North Campus
Contemporary Fiber Art: A Slide and Film Lecture
Ritzi and Peter Jacobi
- Jan. 24 all day Ann Arbor Art Association 117 W. Liberty
Workshop with Ritzi and Peter Jacobi

East European Cinema

- Jan. 18 7:00 p.m. Modern Languages Building Aud. 3
Loves of a Blonde (Forman, 1966), Czech
Landscape after Battle (Wajda, 1970), Polish
- Jan. 25 7:00 p.m. Modern Languages Building Aud. 3
The Shop on Main Street (Kadar and Klos, 1965), Czech
Closely Watched Trains (Menzel, 1967), Czech
- Jan. 25 2:00 p.m. Old Architecture Bldg. Aud.
Baron Munchhausen (Zeman, 1962), Czech. Family matinee

Center for Russian & East European Studies, Lane Hall, U-M, Ann Arbor, MI 48109
For information call 764-0351

CALENDAR /continued

PRETZEL BELL, 120 E. Liberty, 761-1470.

EVERY FRIDAY & SATURDAY: RFD Boys. Ann Arbor's beloved bluegrass veterans have been packing 'em in at the Pretzel Bell since before anyone can remember.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Live music and dancing Monday thru Saturday nights, occasionally Sundays as well. **JAN. 1: Sailcatz.** Tough, young blues-based rock & roll band. Pays considerable homage to Lowell George and Duane Allman. **JAN. 2-3: Pontiac Pete & the Bonnevilles.** Leader/vocalist Pete Ferguson is headed for the West Coast, unable to share prized guitarist George Bedard with Steve Nardella any longer. This is the rockabilly outfit's bon voyage engagement. **JAN. 5: Steve Nardella Band.** See Blind Pig. **JAN. 6: The Urbations.** Self-described as "New Wave R&B." Great chops and a repertoire that extends from Ellington standards to cheesy, early Sixties rock & roll. Good, clean, fun dance music for all ages. Masterful vocals from Dan Mulholland. **JAN. 7-8: Bryan Lee Blues Band.** The Blind Giant of the Blues, Bryan has recently hired a new band that's quicker and more responsive than before. The band was reportedly joined onstage by a chorus of U-M linemen the night of the team's victory over O.S.U. **JAN. 9-10: Hard Times Band.** Six-piece modern country-rock in the Marshall Tucker tradition. From Madison. **JAN. 12-13: Dick Siegel & the Ministers of Melody.** Quite simply, probably the swingingest, most original band to come out of Ann Arbor since Commander Cody. Dick has written some rockers to go with old favorites "Silvertones," "Keep Outa Trouble," etc. **JAN. 14: The Lonnie Brooks Blues Band.** See events. **JAN. 15:** To be announced. **JAN. 16-17: Sailcatz.** See above. **JAN. 18: Night Flight Knights. JAN. 19: Skyhigh.** Tentative. Modern funk-rock band that's heavy-laden with chops players, including Pete Kahn on saxophone; Mike Joseph, guitar; Andy Adanson, keys; Hugh Hitchcock, bass; and Ron Morris, drums. **JAN. 20: Cosmic Cowboys.** Country-flavored rock & roll from Lake Orion. Strong guitar and vocal harmonies. **JAN. 21: The Legendary Blues Band with Pinetop Perkins.** See Events. **JAN. 22: Blue Front Persuaders.** See Star Bar. **JAN. 23-24: Newt & the Salamanders.** Baritone saxman Newt Cole & crew are among the best party bands currently on the statewide circuit. Frank Zappa to Lawrence Welk and just about anything in between. **JAN. 26: Steve Nardella.** See Blind Pig. **JAN. 27: Tony Brown Band.** Madison-area reggae band that has toured Europe, the U.S., and the West Indies. Untried here. **JAN. 28: Telluride Cowboys.** Country-rock & Western swing. **JAN. 29: Semblance.** Combination of instrumental jazz-funk and Top 40ish vocal pop-jazz. **JAN. 30-31: Detroit Blues Band.** See Blind Pig.

The Lonnie Brooks Blues Band, Wed., Jan. 14 at Rick's.

SECOND CHANCE, 516 E. Liberty, 994-5350.

Ann Arbor's premier rock & roll club. Live music and dancing seven nights a week. Featuring, for the most part, Top-40 cover bands. **JAN. 1-4: Villain. JAN. 5: Nikki & the Corvettes.** Old-fashioned pop-rock that recalls early Sixties female vocal groups like the Shangri-Las. New LP on L.A.-based Bomp Records. With ex-Infidel Larry Newman. **JAN. 6-11: PLZ.** Formerly The Best. **JAN. 12: Tidal Wave Concert Series: Chuck Berry. JAN. 13: Mike Katon Band.** See Aura Inn. **JAN. 14-18: The Dittilies. JAN. 19: Tidal Wave Concert Series: The Plasmatics. JAN. 20-21, 23-25: Scotch. JAN. 22: Tidal Wave Concert Series: The Vapors. JAN. 26-27:** To be announced. **JAN. 28-31: Bobby Lewis & the Cracker Jack Band.** Reportedly the best bar band in Detroit.

Urbations, Tues., Jan. 6 at Rick's & Thurs., Jan. 24 at the Blind Pig.

STAR BAR, 109 N. Main, 769-0109.

The controversy surrounding the fate of the Star has been cleared up, at least temporarily. Current plans are to not only remain open through 1981 but to expand. New game room and larger stage should be completed during January. **EVERY SUNDAY: Big Fun.** Vocal & instrumental jazz with clear rock & funk influences. Leader Stephen Dreyfuss plays saxophones, keyboards and sings. **EVERY MONDAY: Andy Boller a/k/a Randy Dollar.** Current Urbations keyboard man. Boller's gig is booked as a solo but will likely feature luminaries from all sorts of area bands. **EVERY TUESDAY: New Wave Night.** Live local groups. **JAN 2-3: Big Fun.** See above. **JAN. 6: The Amazing Armadillos. JAN. 7: Connie Huber.** Folk-singer. Formerly a fairly regular feature at Manchester's Black Sheep Tavern. **JAN. 8: Zeros.** Young new-rock band. Fresh out of the dorms. **JAN. 9-10: Ragnar Kvaran.** With guests the Flexibles and Gary Pryka & the Scales. The Kvarans play an energetic brand of rock that's hauntingly engaging without being particularly innovative. Kvaran's vocals are reminiscent of Family's Roger Chapman. The Flexibles, on the other hand, aim for greater originality, and they succeed. Chunky funk rhythms laced with angular guitar soloing. A meaty program for hearty rock & roll appetites. **JAN. 14: Reggae Dance Party.** WCBN's Michael Kremen & Brian Tomsic return to the Star with their massive reggae record collection and double turntable system. Non-stop for four hours. **JAN. 15: Big Mouth Blues Band.** Chicago-style blues led by drummer Stuart Tucker. Formidable. **JAN. 16-17: Steve Nardella Band.** See Blind Pig. **JAN. 22: The Strangers.** See Aura Inn. **JAN. 23-24: Blue Front Persuaders.** See Blind Pig. **JAN. 28: Reggae Dance Party.** See above. **JAN. 29-31:** To be announced.

EVENTS

★ *denotes no admission charged.*

Film Location Abbreviations

AH-A — Angell Hall, Auditorium A. **MLB3[4]** — Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **Mich.** — Michigan Theater, Liberty at Maynard. **Nat. Sci.** — Natural Sciences Building, North University across from Ingalls. **Old A&D** — Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH** — Room 100 Hutchins Hall, Law School, State and Monroe.

Film Societies Abbreviations

AAFC — Ann Arbor Film Cooperative. **CG** — Cinema Guild. **C2** — Cinema 2. **GAR** — Gargoyle. **MCTF** — Michigan Community Theater Foundation. **MED** — Mediatrics. **ACTION** — Alternative Action Film Series. **CFT** — Classic Film Theater.

Film Societies Ticket Information

Ann Arbor Film Cooperative — $2 single features, $3 double features. Monday night is 2-for-1 night: two persons get in for the price of one. 769-7787. **Cinema Guild** — $2. Monday is 2-for-1 night. 764-0147. **Cinema II** — $2. 665-4626. **Gargoyle** — $1.50 or $2. See listings. 764-1817. **Michigan Community Theater Foundation** — single ticket at the door $2 per person or $1 per student, senior citizen and MCTF member. Series ticket (23 movies) $20 per person. $12 per student, senior citizen and MCTF member. 668-8480. **Mediatrics** — $2. 763-1107. **Classic Film Theater** — $2 adults, $1 children; no additional charge for double features — two films for the price of one.

2 FRIDAY

FILMS

CFT. "The Sound of Music" (Robert Wise, 1965). Julie Andrews. Mich., 1, 4, & 7:30 p.m.

3 SATURDAY

U-M Hockey vs. Windsor
7:30 p.m., Yost Ice Arena. $2–$3.50. 764-0244.

FILMS

CFT. "Treasure of Sierra Madre" (John Huston, 1948). Humphrey Bogart, Walter Huston. Mich., 4, 7, & 9 p.m.

4 SUNDAY

"The Viennese Fantasy": Ann Arbor Civic Ballet Winter Concert

A young boy in Vienna eats too many pastries, is sent home to bed, and dreams of dancing bowls of whipped cream and Princess Pralines. Highlight: the pastries do a grand finale march. An original ballet by three of the Civic Ballet's choreographers.
1:30 and 5 p.m., Power Center. $2 children, $4 adults.

5 MONDAY

★ Photo Seminar: Artworlds

A discussion of basic photography, darkroom, and studio technique. Questions answered by Artworlds photo instructors.
7–9 p.m., Artworlds, 213 S. Main. 994-5380. Free.

FILMS

CFT. "Cabaret" (Bob Fosse, 1972). Liza Minnelli. Mich., 4, 7, & 9:15 p.m. **AAFC. "Blackmail"** (Alfred Hitchcock, 1929). AH-A, 8:45 p.m. **"Notorious"** (Alfred Hitchcock, 1946). Cary Grant, Ingrid Bergman, AH-A, 7 & 10:20 p.m.

6 TUESDAY

U-M Women's Basketball vs. Michigan State
7 p.m., Crisler Arena. $1. 764-0244.

FILMS

CFT. "Nashville" (Robert Altman, 1975). Henry Gibson, Mich., 4, 7, & 9:45 p.m. **AAFC. "On the Waterfront"** (Elia Kazan, 1954). Marlon Brando, MLB-3, 7 p.m. **"East of Eden"** (Elia Kazan, 1955). James Dean. MLB-3, 9 p.m. **"The Kid" and "Idol Class"** (Charlie Chaplin, 1921). AH-A, 8:40 p.m. **"The Circus" and "A Day's Pleasure"** (Charlie Chaplin, 1928). AH-A, 7 & 10:20 p.m.

7 WEDNESDAY

"My Fair Lady": Ann Arbor Civic Theater
8 p.m., Lydia Mendelssohn Theater. $5 and $6. 662-7282.

FILMS

CG. Crazy Comedy Shorts. 7 p.m., Silent: Charlie Chaplin, Buster Keaton, Harold Lloyd. 9 p.m., Sound: Laurel & Hardy, Three Stooges. Old A&D. **AAFC. "Philadelphia Story"** Katherine Hepburn. Mich., 2, 4, 7, & 9 p.m. **Enter the Dragon"** (Robert Clouse). Bruce Lee. AH-A, 7 & 9 p.m.

8 THURSDAY

U-M Wrestling vs. Lehigh
7:30 p.m., Crisler Arena. $1. 764-0244.

"Sudden Infant Death Syndrome": Ann Arbor Advocates for Safe Alternatives in Childbirth

Lecture by a certified nurse/midwife followed by discussion.
7:30 p.m., Wesley Foundation Lounge, 602 E. Huron at State, 475-9462.

"My Fair Lady": Ann Arbor Civic Theater
8 p.m., Lydia Mendelssohn Theater. $5 and $6. 662-7282.

FILMS

CFT. "Taxi Driver" (Martin Scorsese, 1976). Robert DeNiro, Jodie Foster. Mich., 4, 7, & 9 p.m. **CG. "Key Largo"** (John Huston, 1948) Humphrey Bo-

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January 23
PARIS AND THE SEINE
with Kathleen Dusek
8 p.m., Auditorium 3
Modern Languages Building
UM Central Campus

Tickets: $3.50 general admission, $2.50 senior citizens, $1.50 children under 12. **Available at:** UM International Center, Michigan Theater, Complete Cuisine, Hudson's, UAC Ticket Office, and at the door.

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CALENDAR /continued

gart, Lauren Bacall. Old A&D, 7 p.m. **"Dark Passage"** (Delmer Daves, 1947). Humphrey Bogart, Lauren Bacall. Old A&D, 9 p.m.

9 FRIDAY

U-M Wrestling vs. Northwestern
7:30 p.m., Crisler Arena. $1. 764-0244.

"My Fair Lady": Ann Arbor Civic Theater
See 8 Thursday. 8 p.m.

Mother Gong in "Clone Woman"

Mother Gong is the collective name used by Welsh feminist poet Gilli Smyth and British guitarist/poet Harry Williamson, both of whom appeared with Daevid Allen's Planet Gong at Second Chance in May, 1979. Smyth initially teamed up with Allen in 1966 when she occasionally read poetry with his group, Soft Machine. She later read with such luminaries as William Burroughs and trumpeter Don Cherry until 1969, when she and Allen founded Gong, which became the leading underground group in Western Europe. In 1978, she seceded from the band to form her own group, Mother Gong. "Clone Woman" is a multi-media presentation utilizing tapes, films, electronics, and live performance. It is an absurdist poke at the malaise of women in modern society.

Halfway Inn, East Quad. Tickets $5 at the door only. Call 995-5390.

FILMS

CFT. "Dr. Strangelove" (Stanley Kubrick, 1964). Peter Sellers, George C. Scott. Mich., 2, 4, 7, & 9 p.m. **CG. Disney Cartoon Festival.** Old A&D, 7, 8:40, 10:20 p.m. **AAFC. "The Producers"** (Mel Brooks, 1968) Gene Wilder. MLB-4, 8:40 p.m. **"Blazing Saddles"** (Mel Brooks, 1974). Gene Wilder. MLB-4, 7 & 10:20 p.m.

10 SATURDAY

U-M Women's Gymnastics vs. Western Michigan
1 p.m., Crisler Arena. $1. 764-0244.

"My Fair Lady": Ann Arbor Civic Theater
See 8 Thursday. 8 p.m.

FILMS

CFT. "Annie Hall" (Woody Allen, 1977) Woody Allen, Diane Keaton. Mich., 5, 7, 8:45 & 10:30 p.m. **CG. "Blues Brothers"** (John Landis, 1980). John Belushi, Dan Ackroyd, Ray Charles, Aretha Franklin, Cab Calloway. Old A&D, 7 & 9:30 p.m. **AAFC. Beatlemania: "Magical Mystery Tour" and Concert Shorts.** MLB-3, 7 & 10:30 p.m. **"200 Motels"** (Frank Zappa, 1971). Frank Zappa, Ringo Starr, Keith Moon. MLB-3, 8:40 p.m.

11 SUNDAY

Benefit Concert by the Toledo Symphony String Quartet and Dinner:
Hebrew Day School of Ann Arbor

The non-profit school, now in its sixth year, offers scholarships to students, grades K–6, many of whom are from visiting Israeli families. Classes are taught in Hebrew so that students may become bilingual as quickly as possible. Tonight's concert features Robert Schumann's Op. 41 No. 3 and Franz Schubert's "Death and the Maiden."

5 p.m., reception and cocktails; 6 p.m., concert; 7 p.m., dinner. Chapel Hill Condominium Clubhouse, 3350 Green Rd. Tickets $18. 769-1355, 663-9430, 973-2593.

FILMS

MCTF. "The Maltese Falcon" (John Huston, 1941). Humphrey Bogart. Peter Lorre, Sidney Greenstreet. Mich., 3, 3:45, 5:30, 7:15 p.m. **CG. "The Loves of Isadora"** (Karel Reisz, 1969) Vanessa Redgrave. Old A&D, 7 & 9:40 p.m.

12 MONDAY

Chuck Berry: Tidal Wave Concert Series

Elvis Presley may have been the performer, the entertainer. But Chuck Berry was, and is, the originator, the composer, of rock & roll's bona fide classics. He is the Father of Rock & Roll. A list of Berry's songs reads like a history of the genre itself: "Roll Over Beethoven," "Johnny B. Goode," "You Can't Catch Me," "Reelin' and Rockin'," "Little Queenie," "School Days," "Mabelline," and on and on. Everyone from the Beatles and the Rolling Stones to Bob Seger and Steve Nardella has recorded them, but nobody quite captures his spirit. In one of his last TV appearances, John Lennon performed with Berry on Mike Douglas's program. After twenty-five years, Berry is still at it and still full of energy. All hail . . . .

Two shows: 7 & 11 p.m. Second Chance. 516 E. Liberty. Advance tickets $10 at Schoolkids', Discount Records, Where House Records, Hudson's & all CTC outlets. 665-4755.

Nobel prize-winning poet, Czeslaw Milosz, opens the Cross Currents Festival with his lecture. Mon., Jan. 12 at Rackham.

"Cross Currents": Eastern European Arts Festival

A showcase for the art and ideas of 20th-century Eastern Europe. Fantasy, surrealism, and the unexpected are common elements in much of the work. Art exhibits, films, concerts, plays, and lectures by internationally recognized artists and scholars have been arranged by the festival's sponsor, the U-M Center for Russian and East European Studies. Countries included are Bulgaria, Czechoslovakia, Hungary, Poland, Romania, the Ukraine, and Yugoslavia.

Poet and essayist Czeslaw Milosz, 1980 winner of the Nobel Prize for Literature, discusses the poetry of Central and Eastern Europe in the festival's inaugural lecture today and reads from his work on January 13. An exhibit of a rare collection of the work of 11 of Czechoslovakia's most prominent artists, many of whom are unknown outside their own country, opens January 15. An evening course offered by the U-M Extension Service to the general public consists of lectures, readings, and special presentations in East European history, art, theater, film, music, and literature. It is held Tuesdays and Thursdays from January 8 to April 16. Call the Extension Service at 763-4321 to register.

Lecturers include Josef Svoboda, longtime head designer of the Czech National Theater; Jarkan Burian, scholar on Czech theater; and Omeljan Pritsak, director of Harvard's Ukrainian Research Institute. Complete festival schedule is incorporated into this and the exhibit calendar. Admission to most events is free.

★ "Looking for a Center: On the Poetry of Central-Eastern Europe":
Cross Currents Festival Lecture Series

Czeslaw Milosz, Polish poet and essayist, winner of the 1980 Nobel Prize for Literature and University of California professor, speaks. Milosz's poetic style developed during the 1940s, under the trials of Nazi occupation, his works published surreptitiously in the Resistance press.

"His land, after being devastated physically, was also stolen from him . . . Out of these ashes emerged poetry which did not so much sing of outrage and grief, as whisper of the guilt of the survivor,"—Josef Brodsky, poet and U-M Professor. "Milosz's ability to combine the resources of Polish history and Christian tradition with the tumult of contemporary events has made his poetry far more than autobiography,"—Paul Zweig, *New York Times*.

8 p.m., Rackham Lecture Hall. 764-0351. Free. See 13 Tuesday.

FILMS

AAFC. "Of Mice and Men" (Lewis Milestone, 1939). Lon Chaney, Burgess Meredith. Nat. Sci., 7 p.m. **"Grapes of Wrath"** (John Ford, 1940). Henry

Fonda, Jane Darwell. Nat. Sci., 9 p.m. **CG. "Cat on a Hot Tin Roof"** (Richard Brooks, 1958). Elizabeth Taylor, Paul Newman. Old A&D, 7 & 9 p.m. **MCTF. "The Maltese Falcon"** (John Huston, 1941). Humphrey Bogart, Peter Lorre, Sidney Greenstreet. Mich., 5:45, 7:30 p.m.

13 TUESDAY

★ "An Evening of Polish Poetry": Cross Currents Festival Poetry Readings

Nobel prize winner Czeslaw Milosz reads from his own poetry and introduces the work of other Polish poets. Milosz uses dreamlike imagery, inner dialogue, and irony to evoke reflection and emotion in his readers. Milosz's poetic style developed in the 1940s under Nazi occupation. His more recent poems dwell on the theme of American innocence, especially the American belief that a life without limits is possible and necessary.

8 p.m., Rackham Lecture Hall. 764-0351. Free. See 12 Monday.

FILMS

CG. "It Happened One Night" (Frank Capra, 1934). Clark Gable, Claudette Colbert. Mich., 7 p.m. **"You Can't Take it With You"** (Frank Capra). James Stewart. Mich., 9 p.m. **AAFC. "Days of Heaven"** (Terrence Malick, 1978). Richard Gere, Brooke Adams. AH-A, 7 & 10:20 p.m. **"Badlands"** (Terrence Malick, 1973). Martin Sheen, Sissy Spacek. AH-A, 8:40 p.m.

14 WEDNESDAY

"The Japanese Automotive Industry: Model and Challenge for the Future?": U-M Extension Service Conference

"The entire North American auto industry faces an unprecedented threat to its future development," planners of this major conference note. "Millions of American jobs, the economic health of many communities, and the survival of crucial industries hang in the balance. The issues are complex and need the light of well-informed public discussion. This forum will attempt to separate fact from fiction as the speakers discuss ways to respond to the challenge." Topics include Japanese personnel practices, trade relations, technology, product quality, and government-industry relations. Speakers include Harold T. Shapiro, U-M president and professor of economics; Paul W. McCracken, professor of business administration; Donald Ephlin, UAW vice president; David S. Potter, vice-president, General Motors; Fred G. Secrest, vice-president, Ford Motor Co.; and Saburo Okita, former Japanese foreign minister.

8:30 a.m. Power Center. Registration $80 at U-M Extension Service, 412 Maynard by January 5. 764-7260.

U-M Women's Basketball vs. Kent State

7 p.m., Crisler Arena. $1. 764-0244.

"My Fair Lady": Ann Arbor Civic Theater

See 8 Thursday. 8 p.m.

Lonnie Brooks Blues Band

A Louisiana native, Brooks fuses the hot, steamy soul of the bayou with the raw, gritty blues of Chicago, his current base. His first professional gig was playing guitar behind legendary Cajun blues superstar Clifton Chenier. Some fifteen years later, his break came: a featured segment on Alligator Records' critically acclaimed "Living Chicago Blues" series in 1976, which led to his landmark "Bayou Lightning" LP in 1979. The *Washington Post* calls him "the most exciting new talent in the blues."

9:30 p.m. Rick's American Cafe. 611 Church. Tickets $3.50 at Discount Records, Schoolkids', Aura Sounde and Rick's. $4 at door. 665-4755.

Horacio Gutierrez, pianist: University Musical Society Debut & Encore Series

Internationally recognized soloist performs.

8:30, Rackham Auditorium. $5–$8. 665-3717.

FILMS

AAFC. "Rude Boy" (1980). With "The Clash." AH-A, 7 & 10:20 p.m. **Devo shorts.** AH-A, 8:40 p.m. **CG. "What's New Pussycat?"** (Clive Donner, 1965). Peter Sellers, Woody Allen, Ursula Andress. Old A&D, 7 & 9:05 p.m. **CFT. "Singin' in the Rain"** (Gene Kelly and Stanley Donen, 1952). Gene Kelly, Debbie Reynolds. Mich., 4, 7, & 9 p.m.

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January Highlights

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Pfaltzgraff "Heritage" dinnerware **sale** (while supplies last). **Sale** on selected linens. **January "specials"** throughout the store. **20% off** all Arabia dinnerware in stock. **Annual "White Sale"** January 19-31.				1 **CLOSED**	2	3 **Gadgets— the good cook's tools** 11 - 12 Lenore Mattoff
4 **CLOSED**	5	6	7 Lunch & Learn* **Cuisinart Food Processor** 11 - 1	8	9	10 **St. Nicholas Kouzina** 11-12 a sampling from the new Greek cookbook
11 **CLOSED**	12	13	14 Lunch & Learn* **Cooking Techniques** - stocks 12 - 1 Lenore Mattoff	15	16	17 **Choucroute garnie** 11 - 12 Lenore Mattoff
18 **CLOSED**	19 **Annual White Sale** begins Jan. 19 (through 31st)	20	21 Lunch & Learn* **Fish** 12 - 1 Monahan's Fish Market	22 **The Great Dinner Microwave Cooking Class** 7 - 9:30 p.m. Joan Toole **	23	24 **Skinny desserts** 11 - 12 Lenore Mattoff
25 **CLOSED**	26	27	28 Lunch & Learn* **Food Magazine Class** 12 - 1 **French Bread***** Jeff Renner 1 - 3	29 **Poultry, Fish, Eggs Microwave Cooking Class** 7 - 9:30 p.m. Joan Toole**	30	31 **Hot drinks for a cold day** 11 - 12 Lenore Mattoff

* Lunch & Learn. Brown bag it, and we'll have the coffe pot on.
** Joan Toole is a microwave cooking specialist and author. Class size is limited so pre-register please. $15 per class or $36 for the series of 3 classes: Jan. 22, 29, & Feb. 5.
*** French Bread Workshop—pre-register please. $5.00

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Lydia Mendelssohn Theatre
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PERSONAL GROWTH WORKSHOPS
FOR THE NEW YEAR

TRAINING/TREATMENT GROUP. An ongoing group designed for people who work with people: students and practitioners from the helping/healing community, business and law. We experience the dynamics, and use of group process, organizational and personal scripts, and pacing for communication and change. Time is allotted for personal and family treatment work and for professional supervision. January 24-25 and monthly thereafter. Fee: **$110.00**

TREATMENT MARATHONS/MINITHONS. Treatment marathons are offered to individuals seeking to explore personal issues in an intensive group situation. Techniques from various systems of psychotherapy will be used. Sessions are open to anyone presently in therapy; others who wish to attend will be interviewed briefly. "Minithons" will be held: Jan. 11 and 17, Feb. 7 and monthly throughout the year. Fee: **$75** for regular members, **$85** for one-time participants.

Please include a $50.00 deposit with your enrollment request. Additional seminars will be offered in the coming months. Arrangements can be made for individual treatment for adults, families & children.

Kristyn Huige, M.S.W.
4100 Valentine Road **313/449-8284**
Whitmore Lake, Michigan 48189

CALENDAR /continued

15 THURSDAY

★"Living With Arthritis": Turner Geriatric Clinic
Dr. Ivan Duff, clinic chief, speaks on "Kinds and Treatment of Arthritis." Florence Tillman, R.N., discusses day-to-day management. Demonstrations of exercises developed for arthritic persons.
1 p.m., Turner Geriatric Clinic, 1010 Wall St. 764-6831. Free.

★"Que Pasa? Language Proficiency Assessment": U-M Bush Program in Child Development and Social Policy
Language development and bilingual education of children. Lois-ellin Datta, speaker.
4 p.m., Schorling Auditorium, School of Ed.

★Great Lakes Poetry Series at Guild House
Poets Judith Minty and Linda Nemec Foster read from their work.
7:30 p.m., Guild House, 802 Monroe. 662-5189. Free.

"My Fair Lady": Ann Arbor Civic Theater
See 8 Thursday. 8 p.m.

U-M Men's Basketball vs. Indiana
8:05 p.m., Crisler Arena. $5. 764-0244.

FILMS

CFT. "Barry Lyndon" (Stanley Kubrick, 1976). Ryan O'Neal, Marisa Berenson. Mich., 3, 6:30, & 9:30 p.m. **CG. "High Anxiety"** (Mel Brooks, 1978). Mel Brooks, Madeline Kahn, Harvey Korman. Old A&D, 7 & 10:20 p.m. **"The 39 Steps"** (Alfred Hitchcock, 1935). Robert Donat, Madeleine Carroll. Old A&D, 8:45 p.m. **AAFC. "A Clockwork Orange"** (Stanley Kubric, 1971). Malcolm McDowell, Patrick Magee. AH-A, 7 & 9:30 p.m.

16 FRIDAY

"Traverse City Holiday": Washtenaw County Parks and Recreation
The weekend ski event includes two nights at the Traverse City Holiday Inn, two days and nights of skiing at Timberlea and Holiday Ski Resorts, and evenings of socializing and swimming.
To register, call 994-2575, or 483-1100. $110 per person.

★"Voyager 1's Revelations of Saturn and its Rings": AstroFest
Jim Loudon, U-M astronomer and AstroFest's lecturer, writes: "The giant, liquid-hydrogen planet Saturn, a billion miles from Earth and 800 times its size, is surrounded by one of the loveliest features of our universe: the rings, a complex of trillions of pieces of ice and rock, possessed of a staggering complexity unknown and unsuspected until our magnificent robot emissary to the stars, Voyager 1, arrived there two months ago. Saturn turns out to have not just the three rings observable from Earth in small telescopes, or even the six we thought our most sophisticated telescopes and spacecraft had revealed as recently as a year ago, but hundreds if not thousands of rings, differing not only in sheer number but in variability. Some are so intricately structured as to defy interpretation by what we thought were the simple laws of physics that govern the rings.

"Saturn itself provided mysteries: its winds, which reach speeds as great as 900 miles an hour, greater than the speed of sound, and its radio signals, immensely energetic, broadcast into the spaces around the planet from (apparently) both Saturn itself and its rings, which constantly flash with invisible lightning. We'll play you actual recordings of those signals, as well as showing you spectacular Voyager-1 movies and still pictures of Saturn and its rings."

Limited seating, early arrival advised. The program lasts at least three hours. Though designed for the layman, it does cover the full complexity of Voyager 1's discoveries. Loudon advises those who don't want that much detail to stay home and read the superficial accounts available in newspapers and magazines.
7:30 p.m., MLB-3, Free.

U-M Hockey vs. Michigan State
7:30 p.m., Yost Ice Arena. $2–$3.50. 764-0244.

"My Fair Lady": Ann Arbor Civic Theater
See 8 Thursday. 8 p.m.

FILMS

AAFC. "Eraserhead" (David Lynch, 1978). MLB-4, 7 & 10:30 p.m. **"It's Alive"** (Larry Cohen, 1974). John Ryan. MLB-4, 9 p.m. **CG. "My Bodyguard"** (Tony Bill, 1980). Chris Makepiece, Martin Mull. Old A&D, 7, 8:45, & 10:25 p.m. **CFT. "Play it Again, Sam"** (Herbert Ross, 1972). Woody Allen, Diane Keaton. Mich., 2, 5:30, & 8:45 p.m. **"Casablanca"** (Michael Curtiz, 1942). Humphrey Bogart, Ingrid Bergman. Mich., 3:30, 7, & 10:15 p.m.

17 SATURDAY

Vegetarian Dinner: Yoga Center of Ann Arbor
7 p.m., 207 E. Ann. $3.50. 769-4321.

U-M Wrestling vs. Northern Illinois
7:30 p.m., Crisler Arena. $1. 764-0244.

"My Fair Lady": Ann Arbor Civic Theater
See 8 Thursday. 8 p.m.

U-M Men's Basketball vs. Iowa
8:05 p.m., Crisler Arena. $5. 764-0244.

Peter "Madcat" Ruth Trio, Thurs., Jan. 22 at the University Club.

American Dream Renewal Bash
A multi-media concert featuring Quick City's Urban Renewal Band, accompanied by film and light projections. Terrapin Transit, producers of the event, promise both fun and educational evening. Proceeds are being donated directly to **Recycle Ann Arbor's** expansion fund.
9 p.m. South cafeteria, East Quad. Tickets $1.50 in advance, $2 at door. 764-5606.

FILMS

CG. "The Shining" (Stanley Kubrick, 1980). Jack Nicholson, Shelley Duvall, Scatman Crothers. Old A&D, 7 & 9:45 p.m. **AAFC. "Harold and Maude"** (Hal Ashby, 1972). Bud Cort, Ruth Gordon. MLB-4, 7 & 10:30 p.m. **"King of Hearts"** (Philippe De Porca, 1967). Alan Bates, Genevieve Bujold. MLB-4, 8:40 p.m. **CFT. "The Adventures of Robin Hood"** (Michael Curtiz and William Keighly, 1938). Errol Flynn, Olivia De Havilland. Mich., 1, 3, 5, 7, & 9 p.m.

18 SUNDAY

"Dance Together Workshop": Ann Arbor Recreation Department
For children and adults to share dance together.
1 p.m., Cultural Arts Building, 1220 S. Forest. $5/pair. 994-2326.

★"Musical Instruments of Fourteenth Century Angels": Stearns Lecture-Concert Series
James Borders, U-M musicologist, talks about 14th century instruments as we know them through paintings of angels carrying them.
3 p.m., Stearns Bldg., North Campus. 764-0594.

"Gates of Jerusalem": Kiwanis Travelogue
Travel from the old walled city of Jerusalem into modern Israel, the Sinai Desert, and the caves where the Dead Sea Scrolls were found.
3 p.m., Michigan Theater. $3. 668-8480.

4th Annual Ann Arbor Folk Festival
Once again, the Ark and the UM Office of Major Events combine efforts to present nationally-known folk artists in two separate programs. This year's festival features Leon Redbone, a

singer-humorist whose repertoire includes mainly songs from the pre-Depression era; Canadian singer-songwriter Stan Rogers; guitarist Michael Cooney; Mick Moloney & Euguen O'Donnell, a pair of Irish folksingers who play mandolin, banjo & fiddle; Andy Breckman, a comedian/guitarist/singer who is simply hilarious; Welsh singer Margaret Cristl; and the Henrie Brothers, an old-time Cajun string band who were the hit of last summer's Wheatland Festival. Each program consists of four performers: Leon Redbone and three of the others. All artists are donating their fees to the Ark, which is almost single-handedly responsible for keeping this rich cultural tradition of folk music alive in this area.

2 p.m. & 8 p.m. Power Center. Tickets at Schoolkids' Records, Herb David Guitar Studio and the Michigan Union Box Office. Prices not yet available. Patron seats available at the Ark.

★ Cross Currents Festival Film Series

"Loves of A Blonde," (Milos Forman, 1966). Czech. A musician's brief affair with a young provincial woman takes a new turn when his lover reappears for a visit at his parents' home in Prague. MLB-3, 7 p.m. **"Landscape after Battle"** (Andrzeg Wajda, 1970). Polish. Based on the life of Polish writer Tadeusz Borowski, who retold his experiences of Auschwitz, Dachau, and postwar displaced-persons camps. MLB-3, follows 7 p.m. show. Free.

FILMS

CG. "Tarzan the Apeman" (W. S. Van Dyke, 1932). Johnny Weismuller, Maureen O'Sullivan. Old A&D, 7 p.m. **"Tarzan and His Mate"** (Cedric Gibbons, 1934). Johnny Weismuller. Maureen O'Sullivan. Old A&D, 9 p.m.

19 MONDAY

★ Voice and Piano Recital: U-M School of Music

Leslie Guinn, noted baritone and chairman of the School of Music voice department, and Zaidee Parkinson, pianist and guest artist, perform an all-Brahms program.

8 p.m., School of Music Recital Hall, North Campus. 764-0594.

FILMS

CG. "Design for Living" (Ernst Lubitsch, 1933). Gary Cooper, Frederic March, Miriam Hopkins. Old A&D, 7 & 9 p.m.

20 TUESDAY

★ "Towards 1984: A Challenge for Human Rights": People United for a Human Future

On the day of Ronald Reagan's Inauguration, P.U.H.F. urges you to skip classes or work and join an all-day teach-in and demonstration at Rackham Auditorium and the Michigan Union. Workshops and lectures cover human rights, civil liberties, peace, and where the country is headed. P.U.H.F. is a politically concerned student and community coalition.

Further information: 662-5189.

★ "The Uses of Scenography in Contemporary Theater": Cross Currents Festival Lecture Series

Czech stage designer Josef Svoboda, speaks. Svoboda, who has designed some 400 sets for plays staged around the world, is the technical director of the Czech National Theater and an internationally recognized innovator in theatrical design and lighting. Svoboda's approach to theater has led him to design sets that shimmer with mirrors, bombard the audience with projections, and move scenery and stage to increase the play's sense of movement. His "Laterna Magica" technique is a juxtaposition of film and live acting and his "Polyekran" technique is projections of simultaneous and synchronized slide and film sequences on several adjacent screens. To complement a 1972 performance of Scriabin's "Prometheus," Svoboda connected lighting shifts to a piano keyboard to synchronise color changes with specific musical notes. Films and slides accompany the lecture.

"Introduction: From Scene Design to Scenography"

Jarkan Burian, expert on Czech Theater and Svoboda's biographer, gives an introductory talk.

7 p.m., Angell Auditorium A. Free. 764-0351. See 21 Wednesday.

U-M Women's Basketball vs. Oakland

7 p.m., Crisler Arena. $1. 764-0244.

"The People's Inaugural Costume Ball": PIRGIM

Madcat Ruth emcees the evening, intended as a spoof of Reagan's inauguration and a celebration of the unity of politically concerned people in Ann Arbor. The Urbations, Quick City, and Trees perform alongside an exhibit of contemporary Ann Arbor history with photos, magazine and news clips, and videotaped presentations of Reagan's inauguration, civil disobedience in Washington, D.C., and a puke-in held at the opening of the Ann Arbor McDonald's restaurant. Held in conjunction with P.U.H.F. as part of the all-day teach-in and as a benefit for PIRGIM, the Public Interest Research Group in Michigan, a student-run group working for positive environmental and social change. "Black armbands optional," according to the organizers.

8 p.m., Campus Inn Ballroom. Tickets $3 at PIRGIM offices, 4th floor, Michigan Union. 662-6597.

"Irish Rovers": Michigan Theater Concerts Excelsior

Irish folk songs and music.

8 p.m., Michigan Theater. $6.50–$9.50. 668-8480.

FILMS

CG. "Fail-Safe" (Sidney Lumet, 1964). Henry Fonda, Walter Matthau. Old A&D, 7 & 9 p.m.

21 WEDNESDAY

★ "The New Laterna Magica Building in Prague": Cross Currents Festival Art Workshop Series

Czech scenographer and architect, Josef Svoboda, speaks. Slides, models, sketches, and blueprints illustrate the Laterna Magica Building, home of Laterna Magica productions, of which Svoboda is the artistic director. Although intended for architecture, theater, and design students and professionals, the lecture is open and free to the public.

4:30 p.m., Architecture Aud., North Campus. 764-0351. See 20 Tuesday.

★ Members' Slide Festival: Washtenaw Audubon Society

Bring your ten best nature slides, labeled for safe return.

7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free.

The Legendary Blues Band

Led by piano great Pinetop Perkins, the Legendary Blues Band only recently declared its independence from fabled bluesman Muddy Waters, the man widely recognized as the father of electric Chicago-style blues. During their tenure with Muddy, they've played virtually every major music festival including Newport, Montreux and New Orleans Jazz & Heritage. In addition, they've backed artists like Bob Dylan, Eric Clapton, Dizzy Gillespie, Johnny Winter, Bonnie Raitt, and Stevie Wonder.

The group's central figure is harmonica desperado Jerry Portnoy, rated along with Walter Horton, Charlie Musselwhite and Madcat Ruth among the best in the business. The rhythm section of Fuzz Jones and Willie "Big Eye" Smith nails the ensemble to the stageboards with a vengeance. To replace Guitar Jr., who started his own group, guitarist Duke Robillard was recruited away from Roomful of Blues.

9:30 p.m. Rick's American Cafe. 611 Church. Tickets $4 at Discount Records, Schoolkids', Aura Sounde & at Rick's. $4.50 at door. 665-4755.

FILMS

AAFC. "Last Tango in Paris" (Bernardo Bertolucci, 1973). Marlon Brando, Maria Schneider. AH-A, 7 & 9:30 p.m. **CG. "Murmer of the Heart"** (Louis Malle, 1972). French, subtitles. Old A&D, 7 & 9:05 p.m. **CFT. "Stolen Kisses"** (Francois Truffaut, 1968). Jean-Pierre Leaud. Mich., 4, 7, 8:40, & 10:15 p.m.

22 THURSDAY

★ "Is School Integration Possible?": U-M Bush Program in Child Development and Social Policy

Asa Hilliard, speaker.

4 p.m., Schorling Auditorium, School of Ed.

★ Great Lakes Poetry Series at Guild House

Poets Chet Leach, Paul Grams, and Jack Zucker read from their work.

7:30 p.m., Guild House, 802 Monroe. 662-5189. Free.

JANUARY
The Blind Pig 208 S. First, Ann Arbor 996-8555

Thurs.	Fri.	Sat.
1	2 Progressive Blues Band	3 $2.00
8 Steve Nardella $2.50	9 Trees	10 $2.00
15 Blue Front Persuaders $2.00	16 Detroit Blues Band	17 $2.00
22 Urbations $2.00	23 Wendell Harrison & Pam Wise	24 $2.00
29 Steve Newhouse $2.00	30 Steve Nardella	31 $2.50

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I think my head is so big
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Power Center

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Take a Sentimental Journey to the Big Band Era...
at the Campus Inn January 11.

For another nostalgic night the Campus Inn will revive the magic of Roseland, the Aragon and the Palomar — America's great Ballrooms.

The Ballroom opens at 6:30. And your evening will be orchestrated from 7 to 10 by the Ambassadors— a 17-piece combo that has become greater Ann Arbor's band of renown. The music of Tommy Dorsey, Glenn Miller and Duke Ellington is guaranteed to get you in the mood.

There will be a $7.50 per person music fee—$2.50 for Victors' dinner guests. Cash Bar. Dancing. Old-fashioned ballroom seating. Advanced dinner and Ballroom reservations required — call 769-2200.

Valet Parking is available. So you don't have to "take the A train" to the Campus Inn's Ballroom for the Big Band sound.

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UNIVERSITY MUSICAL SOCIETY

January and February Calendar

To begin the New Year, remarkable musicians in four first-time Ann Arbor appearances, followed by the return engagement of one of Ann Arbor's most popular chamber groups.

Horacio Gutiérrez, Pianist
Wednesday, Jan. 14

Gutiérrez' career is marked by a notable re-engagement record with the world's leading orchestras and by continuing collaboration with many eminent international conductors. As a recitalist he has appeared on the important concert stages in the United States, Europe, South America, Israel, and the Soviet Union. Wed., 8:30.
Rackham Auditorium

Pinchas Zukerman, Violinist and Violist
Tuesday, Jan. 27

For his first Ann Arbor performance thirty-two-year-old Pinchas Zukerman will perform an all Brahms program. "Absolutely without peer among violinists" is what the *London Times* said of him, and "probably the best living viola player" noted *Gramaphone*. Recently, he has also distinguished himself as a brilliant conductor, as a chamber music performer, and as a winning television personality. Tues., 8:30.
Hill Auditorium

Music From Marlboro
Thursday, Jan. 29

Five extraordinary young musicians will perform chamber music by Beethoven, Martinu and Brahms, for another Ann Arbor debut, this time of musicians from Marlboro—that remarkable molding force for the performance of chamber music in this country. Wrote Harold Schonberg in *The New York Times* last summer, "A community of the most expert musicians anywhere, expanding their musical knowledge and producing an altogether superior brand of chamber music." Thurs., 8:30.
Rackham Auditorium

Oxana Yablonskaya, Pianist
Saturday, Feb. 7

The fabulous Russian emigre pianist burst on the American music scene with her 1979-1980 tour of our major cities and drew attention to her "cyclonic virtuosity," her "imposing presence and personality," her "monumental power," and "depth of expression." Since she emigrated to the United States from Soviet Russia, the thirty-nine-year-old pianist has been acclaimed as one of the most richly endowed pianists to come out of Russia in recent times. Sat., 8:30.
Hill Auditorium

Handel's "Judas Maccabaeus" Founders Day Concert
Sunday, Feb. 15

Again the Musical Society commemorates this significant month in our history with a Founders Day Concert. Donald Bryant will conduct the Festival Chorus in another major choral work, with instrumentalists from the University Symphony Orchestra, and soloists (to be announced). Tickets are $3.00, general admission; complimentary, upon request, for subscribers to any of the 1980-1981 series. Sun., 2:30.
Hill Auditorium

Guarneri String Quartet
Thursday, Feb. 19

"The four men who are collectively known as the Guarneri (after the eighteenth-century Italian violin maker) have achieved one of the most glittering, durable careers in music by directing their individual virtuosity to a common cause. To music connoisseurs the Guarneri is the 'world master of chamber music'" (*Time*). Known well by Musical Society chamber music lovers are: Arnold Steinhardt, violinist; John Dalley, violinist and Ann Arbor native; Michael Tree, violist; and David Soyer, cellist. Thurs., 8:30.
Rackham Auditorium

Hill Auditorium, Power Center and Rackham Auditorium
are on the main campus of The University of Michigan.
Ample concert parking.
Tickets at Burton Tower, Ann Arbor, Mich. 48109
Weekdays 9-4:30, Sat. 9-12. Phone (313) 665-3717.

★"A History of Michigan Cookbooks": Washtenaw County Historical Society

Jan Longone, of WUOM's weekly radio program "Adventures in Gastronomy," lectures and exhibits her historic cookbooks and cooking paraphernalia. Michigan food preparation and ethnic heritage in food, from the Cornish pasty (a whole meal in a turnover, packed for lunch by Upper Peninsula miners) to Ypsilanti's Southern Appalachian cooking are discussed. Longone's Wine and Food Library and Bookshop, located in Ann Arbor, is one of the world's three leading antiquarian book shops specializing in books on food and wine.

8 p.m., Salvation Army Citadel, Huron and Arbana. Free.

Madcat Trio: Soundstage Coffeehouse

Well-known and beloved by many Ann Arborites, Peter "Madcat" Ruth is recognized among the world's very best harmonica players. Though a native of the Chicago area, he's been calling Ann Arbor home for about ten years. His style, basically blues-oriented, incorporates elements of jazz and folk as well, reflecting in part his past association with Dave Brubeck, the Brubeck brothers, and the one-time Columbia Records band, Sky King. The trio currently consists of Madcat (harmonica, vocals, pennywhistles, kalimba and guitar), Rick Hollander (drums), and Jason Boekeloo (bass).

8 p.m., University Club in the Michigan Union. Tickets $3.50 at the door. 761-8518.

Lieder in English: Constance Barron, soprano and Josef Blatt, pianist and translator

Favorite German art songs, performed in English to enable the audience to enjoy the wit and sentiment of the lyrics as well as the music of Schubert, Brahms, Richard Strauss, Mendelssohn, Marx, and Wolf.

8 p.m., Lydia Mendelssohn Theater. $4.50 and $3.50. 668-8579.

U-M Men's Basketball vs. Illinois

8:05 p.m., Crisler Arena. $5. 764-0244.

The Vapors: Tidal Wave Concert Series

Suddenly visible as the result of their quirky hit "Turning Japanese," the Vapors hail from Guildford, England. No hard luck stories about a band scraping its way to the top here; the Vapors were working as hospital porters and solicitors as recently as one year ago. They were spotted at one of their very first gigs by Bruce Foxton of The Jam and were promptly invited on a tour of the U.K. The group's leader and principal writer is guitarist Dave Fenton, not to be confused with anti-nuke organizer/*Rolling Stone* contributor of the same name.

8 p.m. Second Chance. 516 E. Liberty. Tickets $6.50 available at Schoolkids', Discount Records & Where House Records. Call 665-4755.

FILMS

CFT. "Lolita" (Stanley Kubrick, 1962). Peter Sellers. 4, 7, & 9:45 p.m. **CG. "Murder by Decree"** (Bob Clark, 1978). Christopher Plummer, James Mason. Old A&D, 7 & 9:10 p.m. **AAFC. "Rock & Roll High School"** (Allan Arkush, 1979). The Ramones, P.J. Soles. AH-H, 7 & 10:20 p.m. **"The Kids are Alright"** (Jeff Stein, 1979). The Who. AH-A, 8:40 p.m.

23 FRIDAY

U-M Women's Basketball vs. Indiana

6 p.m., Crisler Arena. $1. 764-0244.

U-M Hockey vs. Minnesota

7:30 p.m., Yost Ice Arena. $2–$3.50. 764-0244.

★Panel Discussion on Adoption: Ann Arbor Area Resolve

Resolve provides information, referral, and support to people with reproductive problems.

7:30 p.m., Ann Arbor Public Library. 761-8587.

★"Contemporary Fiber Art": Cross Currents Festival Art Workshop

Ritzi and Peter Jacobi, Roumanian fiber artists, discuss their work. Ritzi studied tapestry weaving and Peter studied sculpture. Each worked at their own medium until a year after their marriage in 1966, when they began to merge ideas and techniques to produce works which now seem the product of one mind. Their work is a fusion of tapestry weaving, drawing, and sculpture.

8 p.m., Chrysler Center, North Campus. 764-0351. Free. See 24 Saturday.

★Collage IV: U-M School of Music

A kaleidoscopic, fast-moving display of the School's virtuosity and diversity. The one-hour performance consists of excerpts and short works from a wide variety of composers—from Puccini to Britten, Beethoven to Kurt Weill. Performances by U-M Wind Ensemble, Symphony, Concert and Symphony Bands, Dance Co., Men's Glee Club, Chamber Choir, and student soloists. Everyone is on stage simultaneously and spotlights are used to show the performers of the moment.

8 p.m., Hill Auditorium. 764-0594.

"Paris and the Seine": U-M International Center World Horizons Film Series

The Seine River from its source in Burgundy to the Port of Le Havre, including a long look at Paris.

8 p.m., MLB-3. $1.50–$3.50. 764-5304.

FILMS

AAFC. "Picnic at Hanging Rock" (Peter Weir, 1975). Rachel Roberts. MLB-4, 7 & 9 p.m. **"African Queen"** (John Huston, 1951). Katherine Hepburn, Humphrey Bogart. Mich., 2, 4, 7, & 9 p.m. **CG. "The Black Stallion"** (Carroll Ballard, 1979). Mickey Rooney, Kelly Reno. Old A&D, 7 & 9:30 p.m.

24 SATURDAY

"Contemporary Fiber Art": Cross Currents Festival Art Workshop

An all-day slide & lecture workshop.

See 23 Friday. Ann Arbor Art Association. Further information: 994-8004.

U-M Synchronized Swimming, Michigan Figure Meet

1 p.m., Margaret Bell Pool. $1. 764-0244.

U-M Women's Gymnastics vs. Central Michigan

1 p.m., Crisler Arena. $1. 764-0244.

U-M Women's Swimming vs. Eastern Michigan

2 p.m., Matt Mann Pool. $1. 764-0244.

U-M Men's Indoor Track Michigan Relays

3 p.m., Track/Tennis Bldg. $1. 764-0244.

U-M Hockey vs. Minnesota

7:30 p.m., Yost Ice Arena. $2–$3.50. 764-0244.

The Vapors, Thurs., Jan. 22 at Second Chance.

All-Mozart Program: Ann Arbor Chamber Orchestra

Titus Overture, German Dances, Haffner Symphony, and Piano Concerto No. 21 in C, with Martha Naset, piano.

8:30 p.m., Michigan Theater. 996-0066.

FILMS

CG. "Superman" (Richard Donner, 1979). Christopher Reeve, Margot Kidder, Gene Hackman. Old A&D, 7 & 9:30 p.m.

25 SUNDAY

"20th Century Kaleidoscope": The Sterling Chamber Players

Trios by Darius Milhaud for clarinet, violin, and piano; by Blythe Owen for violin, cello, and piano; and by Lennox Berkeley for french horn, violin, and piano.

4 p.m., Unitarian Church Recital Hall, 1917 Washtenaw at Berkshire. $1–$3. 662-9287.

Cross Currents Festival Film Series

"Baron Munchausen" (Zeman, 1962). Czech. A fantasy world serves as the backdrop for the adventures of a braggart from the German nobility. Live action blends with puppetry and animation as Munchausen visits a Turkish palace, a whale's belly, a pirate ship, and the moon. Old A&D, 2 p.m. **"The Shop on Main Street"** (Kadar & Klos, 1965) Czech. **"Closely Watched Trains"** (Menzel, 1967) Czech. "Main Street," set in Nazi-occupied Czechoslovakia, is about a carpenter who becomes "Aryan controller" of a button shop and befriends its old, deaf Jewish proprietress. "Trains" transforms the story of one boy's quest for manhood in wartime Czechoslovakia into a larger human statement. MLB-3, 7 p.m.

FILMS

CG. "Babes in Toyland" (Jack Donohue, 1961). Ray Bolger, Annette Funicello. Old A&D, 7 & 9 p.m. **MCTF. "The Thin Man"** (1934). William Powell, Myrna Loy. Mich., 2, 3:35, 5:30, 7:15 p.m.

"The Uses of Scenography in Contemporary Theatre," Cross Currents Festival lecture by Josef Svoboda, Tues., Jan. 20 at Angell Hall.

26 MONDAY

★ Composers Forum: U-M School of Music
Performance of student compositions.
8 p.m., School of Music Recital Hall, North Campus. 764-0594.

★ "A Forum on the Moral Majority: Its Implications for Christians and Jews": Jewish Community Council
Panelists include leaders from B'nai B'rith Hillel Foundation, Guild House, American Civil Liberties Union, and First United Methodist Church of Ann Arbor.
8 p.m., Temple Beth Emeth/St. Clare's, 2309 Packard. 995-2407. Free.

FILMS

MCTF. "The Thin Man" (1934). William Powell, Myrna Loy. Mich., 5:45, 7:30 p.m. **AAFC. "My Darling Clementine"** (John Ford, 1946). Henry Fonda, Walter Brennan. Nat. Sci., 7 p.m. **"Wagonmaster"** (John Ford, 1950). Ben Johnson. Nat. Sci., 9 p.m. **CG. "Mr. Hulot's Holiday"** (Jaques Tati, 1952). Jaques Tati. Old A&D, 7 p.m. **"Italian Straw Hat"** (Rene Clair, 1927). Alice Tissot. Old A&D, 9 p.m.

27 TUESDAY

"Coming Major Federal Income Tax Changes": Ann Arbor Trust's "Lunch and Learn" Program
U-M law professor L. Hart Wright speaks.
Noon, Campus Inn. $5. Reservations required. 994-5555.

★ "The National Awakening of Ukrainians during the Nineteenth Century": Cross Currents Festival Lecture Series
Omeljan Pritsak, authority on East European intellectual history, and director of Harvard's Ukrainian Research Institute, speaks. Pritsak's primary interest is in the history of the Ukraine based on eastern sources, and the relationship of that history to world history.
8 p.m., Rackham Amphitheater. 764-0351.

Pinchas Zukerman, violinist and violist: University Musical Society Choral Union Series
Still in his early 30s, this Israeli artist is recognized as one of the great musicians of our time. "His broad range of talents and interests are rare in any performer—solo artist, conductor, chamber music performer, and a winning television personality," according to the U.M.S. In this, his Ann Arbor debut, Zuckerman performs an all-Brahms program on both the violin and the viola. Ticket availability limited.
8:30 p.m., Hill Auditorium. $5–$12.50. 665-3717.

28 WEDNESDAY

FILMS

CG. "Rachel, Rachel" (Paul Newman, 1968). Joanne Woodward. Old A&D, 7 p.m. **"The Effects of Gamma Rays on Man-in-the-Moon Marigolds"** (Paul Newman, 1971). Joanne Woodward. Old A&D, 9 p.m. **AAFC. "Tin Drum"** (Volker Schlondorff, 1979). AH-A, 7 & 9:30 p.m. **CFT. "Hamlet"** (1948). Laurence Olivier. Mich., 4, 7, & 9:45 p.m.

29 THURSDAY

★ "Language and Intergroup Relations: The Canadian Experience": U-M Bush Program in Child Development and Social Policy
Wallace Lambert, speaker.
4 p.m., Schorling Auditorium, School of Ed.

★ Great Lakes Poetry Series at Guild House
Poets Jane Navarre, Joel Lipman, and Nancy Bock read from their work.
7:30 p.m., Guild House, 802 Monroe. 662-5189. Free.

"Saturnalia": The Stage Co. at Canterbury Loft
Albert Sjoerdsma's play tells the story of a man who is torn between his love for his father and his need for independence. Directed by William Sharpe. This production marks the first anniversary of the Stage Co., a professionally oriented company under the auspices of Canterbury Loft.
8 p.m., Canterbury Loft, 322 S. State. $3. 665-0606.

Music from Marlboro: University Musical Society Chamber Arts Series
Chamber music from the celebrated Vermont cultural center, famous for its spirited music-making at the annual Marlboro Music Festival. Tonight's program: Beethoven's Trio in B flat, Op. 11, for clarinet, piano, and cello; Martinu's Trio for violin, viola, and cello; and Brahms' Piano Quartet in A, Op. 26.
8:30 p.m., Rackham Auditorium. $5–$8. 665-3717.

FILMS

CFT. "North by Northwest" (Alfred Hitchcock, 1959). Cary Grant, Eva Marie Saint. Mich., 4, 7, & 9:30 p.m. **CG. Independent Filmmakers Animation Night.** Old A&D, 7 & 9 p.m.

30 FRIDAY

U-M Men's Swimming vs. Indiana
7:30 p.m., Matt Mann Pool. $1. 764-0244.

★ Gamelan: U-M School of Music
Judith Becker leads the gamelan, a Javanese orchestra composed primarily of percussion instruments. The School has one of the few performing gamelans in the U.S. Tonight's performance features U-M guest artist in residence, S.X. Widaryanto, a dancer and musician from Java, and traditional and contemporary gamelan music by Javanese composers.
8 p.m., Hill Auditorium. 764-0594.

"The Elephant Man": PTP Best of Broadway Series
Courtney Burr plays John Merrick, a victim of the rare disease neurofibromatosis, who is rescued from a carnival sideshow by prominent English surgeon Frederick Treves (played by Kenneth Garner). In Treves' hospital, the grotesquely deformed Merrick becomes a darling of society, visited by aristocrats and artists who are moved by his intelligent and sensitive nature. Based on an actual Victorian case history. Winner of the 1979 Tony Award for Best Play of the Year.
8 p.m., Power Center. Tickets $7–$11.50 at the PTP Box Office in the Michigan League. 764-0450, 763-3333.

Music of Antoine Forqueray: Academy of Early Music
This French baroque composer was an extremely bizarre and dynamic person, and his music is hypercharged with energy. "He was like the devil personified, and his music sounds like it," says Edward Parmentier, harpsichordist for the concert. Enid Sutherland plays her viola da gamba, recently made by Mark Norfleet of Ann Arbor. The gamba is held between the knees like a cello, but it has frets, seven strings, and a dark, rich, resonant sound.
8 p.m., Campus Chapel, 1236 Washtenaw Court off Washtenaw near S. University. $4.50. 973-1167.

CFT
CLASSIC FILM THEATRE
AT THE MICHIGAN

Friday, Jan 2nd-1, 4 & 7:30
THE SOUND OF MUSIC
(Robert Wise, 1965)
starring JULIE ANDREWS

Saturday Jan 3rd-4, 7, & 9
TREASURE OF SIERRA MADRE
(John Huston, 1948)
starring HUMPHREY BOGART
& WALTER HUSTON

Monday Jan 5th-4, 7 & 9:15
CABARET
(Bob Fosse, 1972)
starring LIZA MINNELLI

Tuesday Jan 6th-4, 7 & 9:45
NASHVILLE
(Robert Altman, 1975)
starring HENRY GIBSON

Thursday Jan 8th-4, 7 & 9
TAXI DRIVER
(Martin Scorsese, 1976)
starring ROBERT DENIRO

Friday Jan 9th-2, 4, 7 & 9
DR. STRANGELOVE OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB
(Stanley Kubrick, 1964)
starring PETER SELLERS
& GEORGE C. SCOTT

Saturday Jan 10th-5, 7, 8:45 & 10:30
ANNIE HALL
(Woody Allen, 1977)
starring WOODY ALLEN
& DIANE KEATON

Wednesday Jan 14th-4, 7 & 9
SINGIN' IN THE RAIN
(Gene Kelly and Stanley Donen, 1952)
starring GENE KELLY
& DEBBIE REYNOLDS

Thursday Jan 15th-3, 6:30 & 9:30
BARRY LYNDON
(Stanley Kubrick, 1976)
starring RYAN O'NEAL
& MARISA BERENSON

603 E. Liberty

CFT
CLASSIC FILM THEATRE
AT THE MICHIGAN

Friday Jan 16th-2, 5:30 & 8:45
PLAY IT AGAIN, SAM
(Herbert Ross, 1972)
starring WOODY ALLEN
& DIANE KEATON

Friday Jan 16th-3:30, 7 & 10:15
CASABLANCA
(Michael Curtiz, 1942)
starring HUMPHREY BOGART
& INGRID BERGMAN

Saturday Jan 17th-1, 3, 5, 7, & 9
THE ADVENTURES OF ROBIN HOOD
(Michael Curtiz and William Keighly, 1938)
starring ERROL FLYNN
& OLIVIA DE HAVILLAND

Wednesday Jan 21-4, 7, 8:40 & 10:15
STOLEN KISSES
(Francois Truffaut, 1968)
starring JEAN-PIERRE LEAUD

Thursday Jan 22nd-4, 7, & 9:45
LOLITA
(Stanley Kubrick, 1962)
starring PETER SELLERS

Wednesday Jan 28th-4, 7 & 9:45
HAMLET
(Laurence Olivier, 1948)
starring BOSLEY CROUTHER

Thursday Jan 29th-4, 7 & 9:30
NORTH BY NORTHWEST
(Alfred Hitchcock, 1959)
starring CARY GRANT
& EVA MARIE SAINT

Friday Jan 30th-4, 7 & 9
MIDNIGHT EXPRESS
(Alan Parker, 1978)
starring BRAD DAVIS

FOR ADDITIONAL OR CURRENT INFORMATION, PLEASE CALL
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Music for the Concert-Goer

Artistic Expression

Chinese Brush Painting
Drawing from the Right Side of the Brain

Dance and Music

Beginning Modern (Begins Jan. 20)
Beginning Jazz (Begins Jan. 19)
Beginning Ballet (Begins Jan. 19)
Intermediate Ballet (Begins Jan. 19)
Young Dancer's Performance Wkshp. (Begins Jan. 24)
Getting to Know Your Singing Voice
Playing the Piano Despite Years of Lessons
Opera-Operetta Workshop

Horticulture and Natural History

Exploring Plants with Kids
The Winter Hiker
Projects for the Home Gardener
Owl Alert No. 1 (Feb. 7)
Owl Alert No. 2 (Mar. 9 & 14)
The Great Lakes Environment

General Interest

Passive Solar Heating
Choosing and Using Home Computers
Personal Financial Planning
Caring for Your Cat or Dog

Career Growth and Development

Understanding Printing Technology
Effective Organizational Leadership
Performance Facilitation

Reading and Writing

Rapid Reading
Writing Workshop
Breaking Through Writing Blocks

Wholistic Health and Exercise

Hatha Yoga
Polarity: Wholistic Self-Health (Basic Level)
Polarity: Wholistic Self-Health (Cont. level)
Eyesight Improvement Workshop
Introduction to Tai Chi Chuan

Food

Vegetarian Food and Its Preparation
Baking Naturally Workshops:
  Valentine's Day Desserts (Feb. 2)
  Croissants (Feb. 23)
  Whole Wheat Breads and Chapatis (Mar. 16)
  Easter Breads (Apr. 6)

Language and Culture

Spoken Chinese for Beginners (Basic Level)
Spoken Japanese for Beginners (Intermed. Level)
Travelling and Eating in China
The Arts and Humanities in East European
  Culture (Begins Jan. 8)

Personal Growth and Development

Stress Management
Women in Transition

Classes begin the week of January 26, except as noted above. **Dance classes without sufficient pre-registration by Friday, January 16 will be cancelled!** Register by mail, in person, or by phone if you have Master Card or Visa. Call University of Michigan Courses in Adult Education between 8 a.m. and 5 p.m., Monday through Friday, at (313) 763-4321 for a **FREE CATALOG** and additional information.

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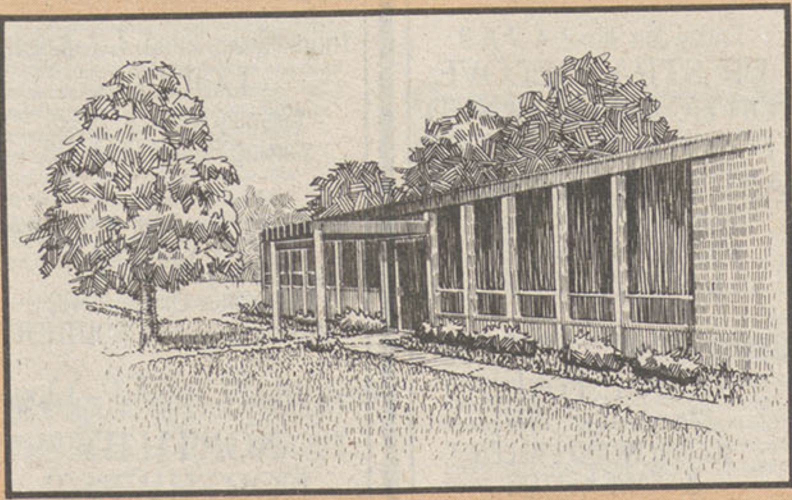

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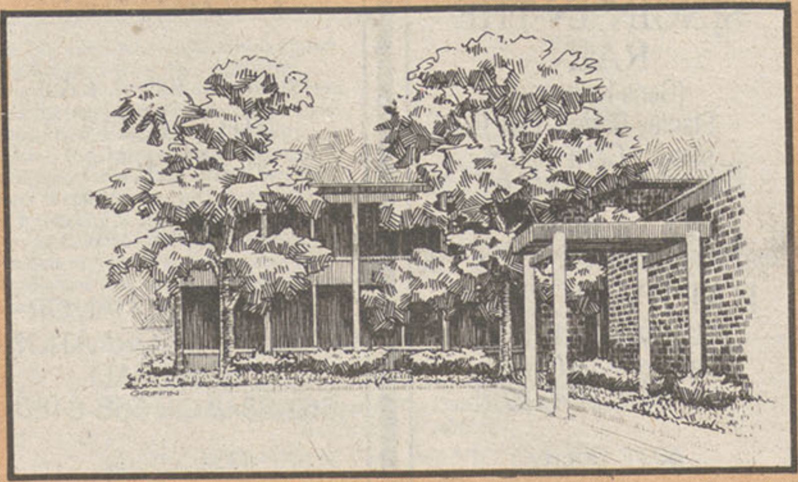

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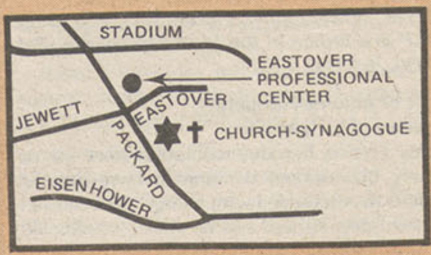

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CALENDAR /continued

"Saturnalia": The Stage Co. at Canterbury Loft
See 29 Thursday. 8 p.m.

FILMS

CG. "Decameron" (Pier Paolo Pasolini, 1972). Old A&D, 7 & 9 p.m. **AAFC. "Alien"** (Ridly Scott, 1979). MLB-3, 7 & 9:15 p.m. **CFT. "Midnight Express"** (Alan Parker, 1978). Brad Davis. Mich., 4, 7, & 9 p.m.

31 SATURDAY

"Potpourri": Wild Swan Theater
An informal hour of stories, poetry, and music for children ages 4 to 10.
2 p.m., Residential College Auditorium, E. University at Hill St. $1. 995-0987.

U-M Women's Basketball vs. Indiana State
2 p.m., Crisler Arena. $1. 764-0244.

U-M Women's Indoor Track vs. Western Michigan
6 p.m., Track/Tennis Bldg. $1. 764-0244.

U-M Men's Gymnastics vs. Michigan State
7:30 p.m., Crisler Arena. $1. 764-0244.

"The Elephant Man":
PTP Best of Broadway Series
See 30 Friday. 8 p.m.

"Saturnalia": The Stage Co. at Canterbury Loft
See 29 Thursday. 8 p.m.

FILMS

AAFC. "All That Jazz" (Bob Fosse, 1979). Roy Scheider, Jessica Lange. MLB-4, 6:30, 8:30, & 10:30 p.m. **CG. "Saint Jack"** (Peter Bogdanovich, 1978). Ben Gazarren. Old A&D, 7 & 9 p.m. **"The Exorcist"** (William Friedkin, 1972). Ellen Burstyn, Linda Blair, Lee J. Cobb. Mich., 7 & 9:15 p.m.

GALLERIES & EXHIBITS

Exhibit at Gallery One: Paintings and Drawings of Christopher Laukner. Jan. 6-31.

Ann Arbor Art Association Exhibit Gallery
117 West Liberty. 994-8004.
Hours: Monday and Friday, 10 a.m.–9 p.m.; Tuesday through Thursday and Saturday: 10 a.m.–6 p.m.; Sunday, 1–5 p.m.

CONTRASTS IN CLAY
January 7–28. Reception, January 9, 7:30–9:30 p.m.

Bobbi Stevens, Ann Arbor potter, presents her stoneware sculptural wall reliefs, vessel forms, and planters. Elizabeth Lurie of Detroit displays her miniature porcelain perfume bottles, nesting bowls, and tea sets.

The Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Monday through Saturday, 10 a.m.–5 p.m.

FIVE MICHIGAN PHOTOGRAPHERS
January 9–31.

Five young photographers, new on the scene and worth noting. Prints of architectural subjects by Gary Ciadella of Kalamazoo; studies of people by Kim McKesson of Lansing; by Dorothy Potter-Barnett, also of Lansing, casein prints of plants which are a combination of painting and photography; prints of nudes by James Riegel of Kalamazoo; and slice-of-life studies by Joe Stornello of Flint.

William L. Clements Library
S. University (next to the President's House). 764-2347.
Hours: Monday through Friday, 9 a.m.–noon; 1–5 p.m.

NOTEWORTHY ACQUISITIONS OF 1980
January 5–30.

Maps, prints, books, newspapers, and publications of interest and importance to American history. Included in the exhibit: the first American book on architecture, published in 1786; an 1866–67 view-book of Chicago, with numerous scenes of the city before the great Chicago fire; and pamphlets printed by Benjamin Franklin.

Contemporary Graphics Gallery
548 S. Main. 665-9868.
Hours: Tuesday through Friday, 11 a.m.–6 p.m.; Saturday, 11–4.

GRACIELA RODO BOULANGER:
Aquatints from the 1960s
All month.

Boulanger is known for her childlike and playful scenes of children with big round faces and animals. This particular work was completed while the artist studied in Paris.

Gallery One
113 S. Fourth Avenue. 662-8914.
Hours: Tuesday through Saturday, 11 a.m.–5:30 p.m.; Sunday, 2–5 p.m.

CHRISTOPHER LAUCKNER:
Paintings and Drawings
January 6–31. Reception January 10, 7–9 p.m.

Recent work by a local artist whose large acrylic paintings and still-life drawings are reminiscent of the French Post-Impressionists.

Graduate Library Lobby
Central Campus. 764-0400.
Hours: Monday through Thursday, 8 a.m.–midnight; Friday, 8 a.m.–10 p.m.; Saturday, 10 a.m.–6 p.m.; Sunday, 1 p.m.–midnight.

JOSEF SUDEK: Photography
January 9–February 15

Though rarely seen in the United States, Sudek's work is shown extensively in Europe, where he is often called Czechoslovakia's greatest photographer. His surrealistic photographs explore his home city of Prague and the surrounding countryside. His personal, intimate views are rarely seen by tourists.
A Cross Currents Festival Exhibit.

Hands-On Museum
January 5–9: Dicken School, 2135 Runnymede. January 12–16: Bach School, 600 W. Jefferson. January 19–23: King School, 3800 Walden Wood Lane. January 26–30: Haisley School, 825 Duncan.
Hours: Monday through Thursday, 9 a.m.–4:30 p.m.; Friday, 9 a.m.–noon.

TRAVELING EXHIBIT

Included in this exhibit for children of all ages are: a polarized light box that breaks up the spectrum through stretched plastic; a spinning chair and bicycle wheel illustrating centrifugal force (strap yourself into the chair and make it spin faster by pulling your arms in; to slow down, extend your arms); a power generator; and a kaleidoscope. Some of these displays have been sent to Moscow to participate in an exhibit celebrating the International Year of the Child. Groups from private schools and day care centers are welcome. The museum will continue to be installed in Ann Arbor elementary schools until its quarters at the old firehouse are ready. Visits by large groups may be arranged by calling Vicki Zahn at the appropriate school.

Five
Michigan
Photographers
January 8 - February 7, 1980
Gary Ciadella
Kim McKesson
Dorothy Potter-Barnett
James Riegel
Joe Stornello
THE
BLIXT
GALLERY
229 Nickels Arcade
313/ 662-0282

DUFFY
GALLERY
Dealers in Fine Art.
Suite 305
124 Pearl St.
Ypsilanti, Mi. 48197.
313/481 0645

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Downtown Ann Arbor
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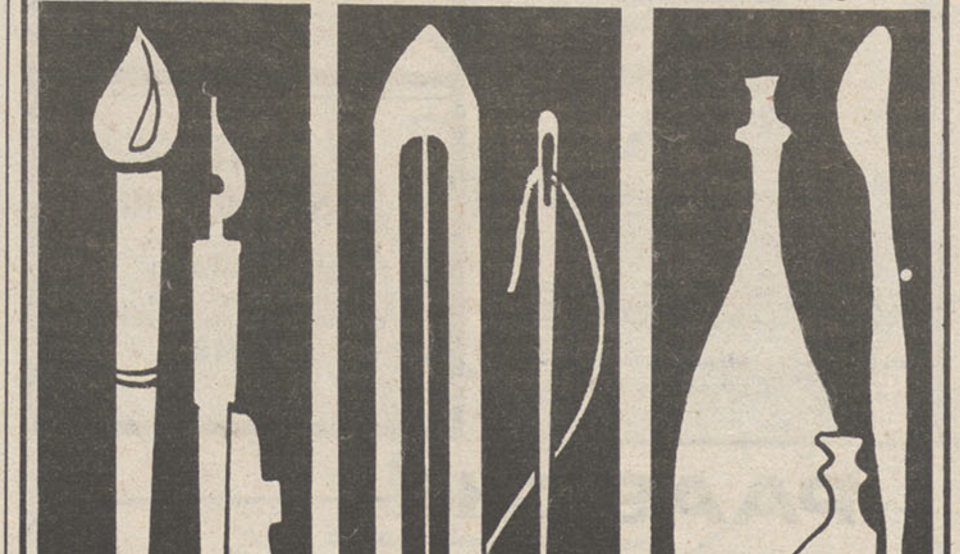
January values

etching painting patchwork life drawing kids
klay applique watercolor ceramics floor
loom weaving jewelry portraiture design



Ann Arbor Art Association
Winter Art Classes beginning Jan. 19
adult and children classes
With the support of Michigan
Council for the Arts
117 W. Liberty 994-8004

Dance & More...
sketching
painting
pottery
color and B&W photography
term begins January 12
...at Artworlds.
994-8400
213 S. Main St., Ann Arbor. 48104

THE PLUMED SERPENT
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Experience the folk art of Guadalajara, Taxco, Oaxaca and Tonala
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The Plumed Serpent
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Old-Fashioned Entertainment
at an Old-Fashioned
SHOW PALACE
at
Old-Fashioned Prices!
EVENTS at the MICHIGAN
SECOND SUNDAY PIPE ORGAN CONCERT
January 11, 10:00 AM
"THE MALTESE FALCON"
Jan. 11, 2, 3:45, 5:30, 7:15 PM
Jan. 12, 5:45, 7:30 PM
Humphrey Bogart, Mary Astor from the Sam Spade novel by Dashiell Hammett
IRISH ROVERS in concert
January 20, 8:00 PM
"THE THIN MAN"
Jan. 25, 2, 3:45, 5:30, 7:15 PM
Jan. 26, 5:45, 7:30 PM
"The Thin Man" has emerged as a detective genre masterpiece with William Powell & Myrna Loy. (1934)
MICHIGAN THEATRE
603 E. Liberty
Downtown Ann Arbor
Box Office Open, Mon-Sat 2-6 PM
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THE UNIVERSITY CELLAR INVITES YOU TO EXPLORE OUR COMPLETE LINE OF PAASCHE AIR BRUSH EQUIPMENT, ALL REGULARLY FEATURED AT 15% OFF THE LIST PRICES.........DEMONSTRATION AT OUR N. CAMPUS COMMONS BRANCH ON SATURDAY JAN. 24 11-1 PM
Student Owned
Student Controlled
AIR BRUSHES

CALENDAR /continued

Michigan Union Terrace Room
South State at Madison. 763-4430.
Hours: Monday through Friday, 4–7 p.m.

WORKS BY ERICA KUODEL
January 1–5.

Small weavings, gouaches, and mixed media by this local fiber artist.

Museum of Art
South State at South University. 763-1231.
Hours: Tuesday through Saturday, 9 a.m.–5 p.m.; Sunday, 1–5 p.m.

FROM THE WINSTON-MALBIN COLLECTION: Various Media and Formats
All month.

Works from one of the most distinguished private collections of 20th century art in the United States. According to the U-M Museum: "A wide-ranging selection of the more personal, less formal works of Marcel Duchamp, Max Ernst, Joseph Albers, Wassily Kandinsky, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, and numerous other major artists of our time. Prints, drawings, multiples, portfolios, artists' greetings, and mixed-media works are included. Of particular interest is Duchamp's 'Boite-en-Valise,' an ingenious box containing miniature reproductions of 68 of the artist's paintings and ready-mades." Lydia Winston-Malbin, daughter of noted architect Albert Kahn, has often provided support for artists whose talents had not yet been recognized by the general public, thereby gaining a well-earned reputation as an adventuresome collector. A small selection of objects given by the family over the past 20 years is shown in conjunction with the exhibit. Catalogue available for $1. Museum docents lead free public tours at 2 p.m. Sundays. Special group tours may be arranged by calling 763-1231.

LANDSCAPE DRAWINGS: An Artist's Choice
January 2–31.

This potpourri of 27 Oriental and Occidental works from the Museum's permanent collection spans the 12th to 20th centuries. Selected for excellence and not a particular style, the exhibit's eclectic mix includes 16th century Chinese master Wen Cheng-Ming, 19th century French landscapists Corot and Daubigny, and 20th century American modernist Marsden Hartley. Media range from pencil to watercolor. Selected by U-M Art Professor Albert Mullen.

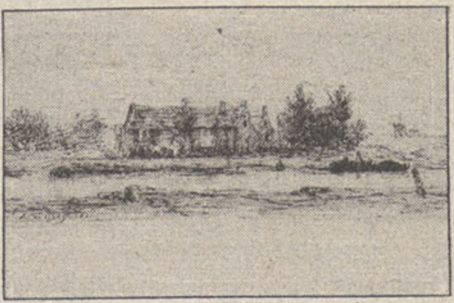


Exhibit at U-M Museum of Art: "Landscape Drawings: An Artist's Choice." Jan. 2 - Feb. 18.

North Campus Commons
Bonisteel at Murfin, North Campus. 764-7544.
Hours: Monday through Friday, 8 a.m.–4:30 p.m.

CHRISTINE BALOGH: Paintings and Fiber Art
January 5–16

Paintings and tapestries show influences as old as the icon and as new as the space ship. A native of Hungary, Balogh has studied, exhibited, and taught all over the world.

BULGARIAN POSTERS
January 19–30.

Ten realistic posters deal with film and theatrical subjects.

A Cross Currents Festival Exhibit.

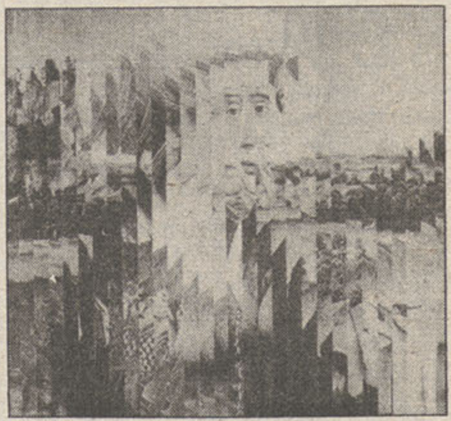
Rackham Galleries
Rackham Building (Washington at Ingalls), third floor. 764-8572.
Hours: Tuesday and Thursday, noon–8 p.m.; Wednesday and Friday, noon–6 p.m.; Saturday, noon–4 p.m.

ELEVEN CONTEMPORARY CZECH ARTISTS
January 15-February 5. Reception, January 15, 8-10 p.m.

A unique opportunity for Americans to discover the diversity and richness of artistic innovation that has been in isolation in Czechoslovakia for years. This is the first time that the work of these artists can be seen together. The exhibit includes prints, paintings, sculpture, graphic art, collage, and mixed media. 60 new works have been sent directly from Czechoslovakia, some of which have never been shown there. These artists have chosen to forsake the doctrine of their country, which requires of them reliable service to social progress. Instead, they preferred to explore modern art and put themselves at considerable risk, making it difficult for them to reach their prospective audiences both at home and abroad. They have been working in great isolation, both from each other and from the Western world.

Adriena Simotova replaced paint in her work with wallpaper, textiles, and waxed cloth. Stanislav Kolebal molds models in white plaster, incorporating wood, metal, and thread. Ladislav Novak crumples paper and makes impressions from its inked creases. Vladimer Janousek constructs mobile metal sculptures. Karel Nepras uses wire, textile, and scrap materials to make towering shapes inspired by the novels of Franz Kafka and grotesque figures based on reality.

A Cross Currents Festival Exhibit.



Cross Currents Festival Art Exhibit: Eleven Contemporary Czech Artists. Untitled work by Jiri Kolar.

Alice Simsar Gallery
301 N. Main. 665-4883.
Hours: Tuesday through Saturday, 10 a.m.–5 p.m.

JULIAN STANCZAK: Recent Paintings
January 10–31.

Stanczak's hard-edged and colorful large acrylic canvasses and brightly colored silkscreen prints were termed "Op" Art in the 1960s. His highly-organized grid system of colors and value changes is reminiscent of the work of Vasarely. The artist is a Polish expatriot who studied with Josef Albers.

Slusser Gallery
Art and Architecture Building, Bonisteel Boulevard, North Campus. 763-3132.
Hours: 9 a.m.–5 p.m., Monday through Friday.

JOHN GOODYEAR: Paintings
January 7–28. Reception January 10, 7–9 p.m.

Successful alumnus of the U-M School of Art shows his motorized acrylics on wood.

Wild Weft Gallery
415 North Fifth Avenue (Kerrytown). 761-2466.

KATHY CONSTANTINIDES: New Fiber Construction
January 5–30.

This Ann Arbor artist says her work is influenced by the idea of growth and decline in nature. Metal cable and washers are incorporated into layers of pellon, an interfacing used in sewing.

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Special Credit-Free Classes
Offered by
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Offerings at no charge from the Adult Resources Center (Main Campus)

Study Skills Workshop
Human Sexuality
Managing Stress
Identity and Direction of Women in Middle Years
Job Stress and Burnout
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Creating a Mental Healthy Work Environment
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What Are My Skills? Where Can I Go?
Sexual Assault—Awareness and Prevention

Call (313)973-3528 for starting dates and times

Offerings from the Community Services Center (Main Campus and Ypsilanti Center)

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Real Estate Business
Real Estate Law
Musculo-Skeletal System and Management of Orthopedic Emergencies
Human Sexuality
Winter Color Photography
Learn to Prepare Income Taxes
Aerobic Exercise
Ballroom Dance
Furniture Upholstery
Total Fitness
Introduction to Public Speaking
Career Exploration for the Teenager
Beginning Photography
Solar Energy and Energy Conservation
Fitness for Mothers and Daughters
Plastics Technology—Overview of Plastics and Plastics Materials
Potpourri of Cooking
Communication for Couples
Photography: Mastering the Colorslide
Calligraphy
Family Financial Planning
Intermediate Photography
Contemporary Health Issues
Starting Your Own Business—Legal Considerations
Matting and Framing
Indian Cuisine
Financial Management for Women
The Single Parent
You As a Woman
Sewing—Basic and Advanced

Programs offered by the Community Services Office at the College include seminars, workshops, several session programs, some of which can be taken for Continuing Education Units. Questions regarding the classes should be directed to WCC staff at (313)482-2230. Advanced registration is requested for all classes by calling the same number. Call today for starting dates, fees and class location.

Washtenaw Community College
4800 E. Huron River Drive P.O. Box D-1
Ann Arbor, MI 48106

WASHTENAW COMMUNITY COLLEGE

Ann Arbor Recreation Department
Winter 1981

Winter 1981 Registration Information:

In-person registration will be held Monday, Jan. 19 from 6-8 p.m. in the east cafeteria of Pioneer High School. In-person and mail-in registration will begin Tuesday, Jan. 20 from 8 a.m. - 6 p.m. at the Recreation Department office, 2250 S. Seventh. All classes and activities are filled on a first-come, first-served basis.

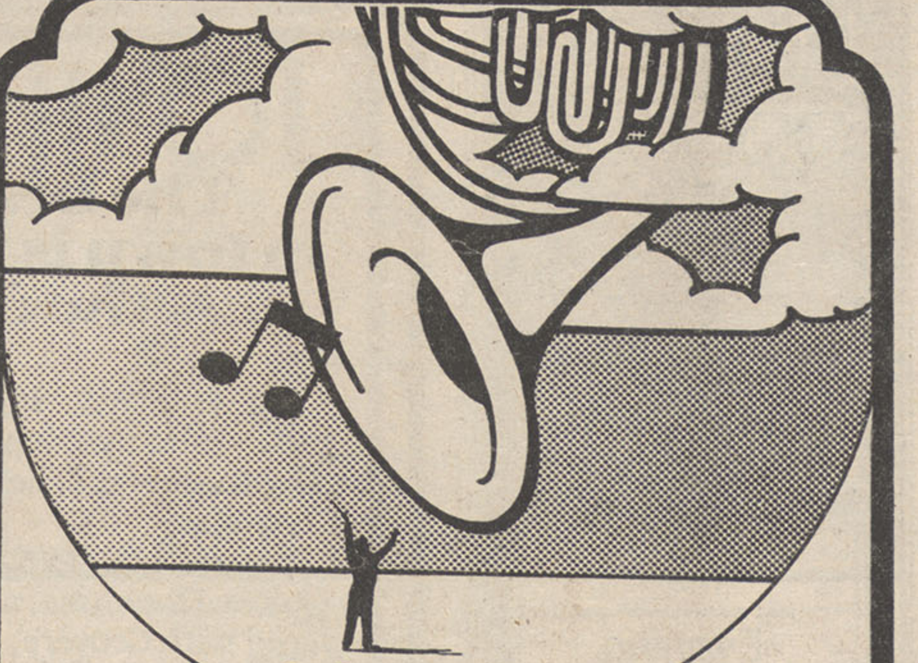
The Ann Arbor Recreation Department will offer the following classes and activities during the Winter 1981 term:

Senior Adult Activities
Early Morning Supervision
Community Gym Rentals
Art (ages 3-up)
Dance (ages 3-up)
Drama (ages 3-up)
Music (grade 4-adult)
Adult Volleyball Leagues
Aerobics & Exercise
Youth Soccer Leagues (grades 1-9)
Computer Programming & Drop-In (ages 10-15)
Magic (youth & adult)
Clowning (adult)
Raquetball (youth & adult)
Special Recreation for the Impaired & Disabled (ages 3-up)
Self-Defense
Jogging Club
Stretching for Better Health
Lifetime Fitness
Gymnastics
Yoga
Advanced Lifesaving
Water Safety Instruction
Instructional Swim (youth & adult)
Fitness Swim
Slim & Swim
Scuba
Performing Events

For complete details on these and many other classes and activities, refer to the Recreation Department's Winter/Spring brochure, available at the Recreation Department office, all area public and private schools, area banks and credit unions, City and County buildings, community service agencies, many area businesses, UM Union, UM League, UM LS&A building, and area churches.

Ann Arbor Recreation Department
2250 S. Seventh
Phone 994-2326
Office hours: 8 a.m. - 5 p.m. M-F

Ann Arbor Recreation Department


Small orchestra. Big sound!

Ann Arbor Chamber Orchestra

Carl Daehler, Music Director

Sat, Jan. 24, 8:30 p.m.
At the Michigan Theatre
Martha Naset, Piano
Piano Concerto No. 21 in C – Mozart
German Dances – Mozart
"Haffner" Symphony – Mozart

Tickets $7.50 and $6.00 / Students and Senior Citizens $5.00 and $4.00

Fri., Feb. 13, 8:00 p.m.
At the Michigan League
Constance Barron, Soprano
Introduction and Allegro – Ravel
Cree Songs to the Newborn – L. Clayton
"School Master" Symphony – Haydn

Reserved Table Seating $10.00. Dessert and coffee included.
All tickets on sale at the Michigan Theatre Box Office, Mon. — Sat. 2 to 6 p.m.

Call 996-0066, for more information.

RESTAURANTS

A visit to North Campus and lunch at the Commons

NORTH CAMPUS COMMONS
On Bonisteel Boulevard at Murfin

Telephone: 764-7535

Description: Pleasant dining room with nice views.

Hours: 11:30-1:30, Lunch; 1:15-4:30, Light snacks; 7:30-11:30, Continental Breakfast (all Monday-Friday only). Opens after holidays January 6.

Food: Hearty hot dishes; large salads; specials of main dish, vegetable and beverage all in the $2 range. Desserts extra—40¢-80¢

Wheelchair Access: Inquire ahead about use of service elevator.

By ANNETTE CHURCHILL

If the University's central campus with its warm and milling masses can be thought of as its Rio, North Campus is its Brasilia—cool, modern, and isolated. North Campus is the home of the Schools of Music and Art and Architecture,' the Phoenix Project with its nuclear reactor, the Bentley Historical Library, the Gerald R. Ford Library, and Aerospace Engineering. Soon it will be the home of the School of Engineering.

It doesn't look at all like a traditional campus. The handsome buildings in contemporary styles rising on the long upward slope north of the Huron River are surrounded by elegant landscaping and lush lawns. The large stands of mature trees on the verges of the area are beautiful. Yet twenty years after this complex first started to take shape, it remains unmellowed—as austere as an imagined futuristic space station. The coldness of North Campus seems to be built right into it. Each institution is self-contained. There is little interaction between the different units and therefore little foot traffic out of doors. Human beings—their voices, moods, and individual styles—are not present in sufficient numbers on the grounds to soften the area's stark geometry. No general library, nearby commercial eateries, or retail stores draw people out of their professional enclaves. Only two facilities on North Campus act as magnets for the total campus population—the North Campus Recreation Building, which stands away from the heart of the development, and more importantly, the North Campus Commons. The Commons operates a cafeteria at lunch time and offers rooms that can be reserved for a modest fee for private meetings where set lunches and evening meals can be served.

The Commons cafeteria continues the style, traditions, and values of its parent facility, the Michigan League. Four hot entrees and a special are featured every day, along with large and small salads, a light soup, and an assortment of desserts. Specials include a vegetable side dish or a small salad and a beverage for a total of $2. Entrees are substantial—things like chili, hot sandwiches with gravy, and generous meat servings. On a recent visit I took advantage of the special—"Dublin" casserole, a name which, in the shorthand of menu-ese, signalled the presence of corned beef in it. Green noodles were part of it, too. It was tasty, though somewhat mushy, and with peas and tea it was good nourishment for the $2. A huge center-cut breaded pork chop ($2.10) with a tomato sauce that rendered it "Italian" was dauntingly rich for lunch, it seemed to me. A more lunchlike alternative was a large Julienne salad ($2) with plenty of ham, chicken, and cheese strips on it. A very nice chicken gumbo soup ($.55 and $.70) was offered one day. Desserts from custards and ice cream to turnovers and cake ($.40–$.80) rounded out the selections.

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The tastiest REAL BAR-B-Q in town!
delectable, mouthwatering
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Shrimp & Seafood
Dinners • Sandwiches • Side Orders
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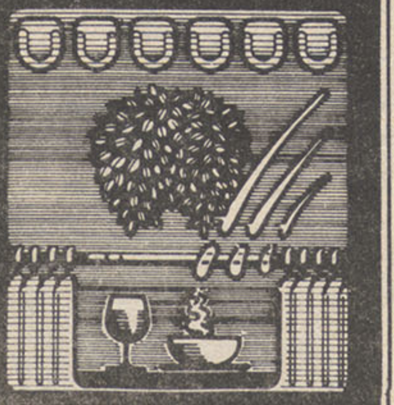
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Evening Menu
now serving selected items from our extensive lunch menu until 9 pm
wine, beer, cocktails
OLD TOWN
122 West Liberty

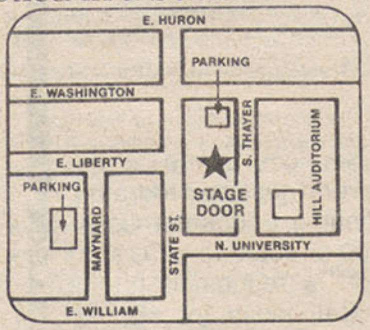
The best Quiche in town is just around the corner.

If you're near State Street, you're just around the corner from the Stage Door. And the best quiche in Ann Arbor.

Stop by.

Sample our Quiche Lorraine, our Quiche Florentine, or our Quiche Roma—all laced with Gruyère, nestled in a butter-rich pastry, and garnished with sauteed mushrooms in a tomato cup.

For the best quiche in town, drop in at the Stage Door. We're just around the corner.



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MONDAY *Spaghetti w/tom or meatsauce*		$4.95
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WEDNESDAY *Lasagna*		$5.75
THURSDAY *Fried Chicken*		$5.50
FRIDAY *Fish Fry*		$5.75

Price is per person — no take outs no sharing please

Entertainment every Friday and Saturday
Gaslighters Band
Dixieland Sing-a-Long Music
Family hours 6:00 - 9:00 p.m.

JIM KRUZ

PETER YATES

Molly Friedrichs, manager of the Commons cafeteria.

Most students and staff who must remain on North Campus over the noon hour have limited luncheon alternatives: brown-bagging, vending machines, and this cafeteria. The substantial fare here was familiar to me from previous acquaintance with the Michigan League cafeteria. The League counts among its customers many retirees who eat their principal meal of the day at noon. For them a breaded pork chop may well hit the spot. For most people, though, the mid-day meal is ideally somewhat lighter. Lunch is a completely different concept from dinner. One thinks of lunch as being built around deeply satisfying soups, imaginative sandwiches on interesting breads, a wide variety of salads, egg preparations (admittedly difficult for a cafeteria), and other light and tasty lunchtime pick-me-ups. People who eat frequently at the Commons tell me they particularly like its specials, which are uniformly good and served in much-appreicated *modest* portions.

Molly Friedrichs, who now manages the Commons, is sensitive to Americans' shifting eating patterns and the trend toward lighter foods. She is beginning to make changes. Already the set meals offered to groups served in the private dining rooms lean toward the lightness of French cooking. Quiche, the quintessential luncheon dish, has proved popular, and Poulet au Citron—chicken baked with sour cream, sherry, and lemon—is a hit. I could tell from talking to her that Friedrichs is on her toes and alert to the needs of Commons customers. Aware that the North Campus has nothing remotely resembling an informal hangout, she has initiated a new feature called Common Cents. A corner of the very pleasant Commons dining room with its lovely views has been set apart and furnished comfortably. Magazines strewn on a table establish the atmosphere of a lounge. Here in the off-hours of 1:15 to 4:30 you can get light snacks—one kind a week. They consist of things like half sandwiches, bagels, soft pretzels, or doughnuts and cider or other beverage, and they cost well under a dollar. From 7:30 to 11:30 in the morning a light continental breakfast is available there for under a dollar.

One might combine lunch at the Commons with a visit to some of the North Campus's varied attractions, including, in the Commons itself, the artists' exhibition area in the upstairs hall and the University Cellar bookstore in the basement, with its excellent art supplies. Across the street in the Art and Architecture Building, the ground-floor Slusser Gallery (9–5, Monday–Friday) displays works mainly by Art School faculty and students. The Bentley Historical Library has in its meeting hall a small collection of old paintings and photographs relating to Michigan history. Upstairs in the Aerospace Building there is a dramatic space mural. At the Phoenix Project building, guided tours of the nuclear reactor are offered; call 764-6220. The celebrated Stearns Collection of musical instruments from around the world (1–4, Monday–Friday) is in the Frederick Stearns Building (2005 Baits Drive, at the School of Music on the far western edge of North Campus).

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Thurs. - 24 hours
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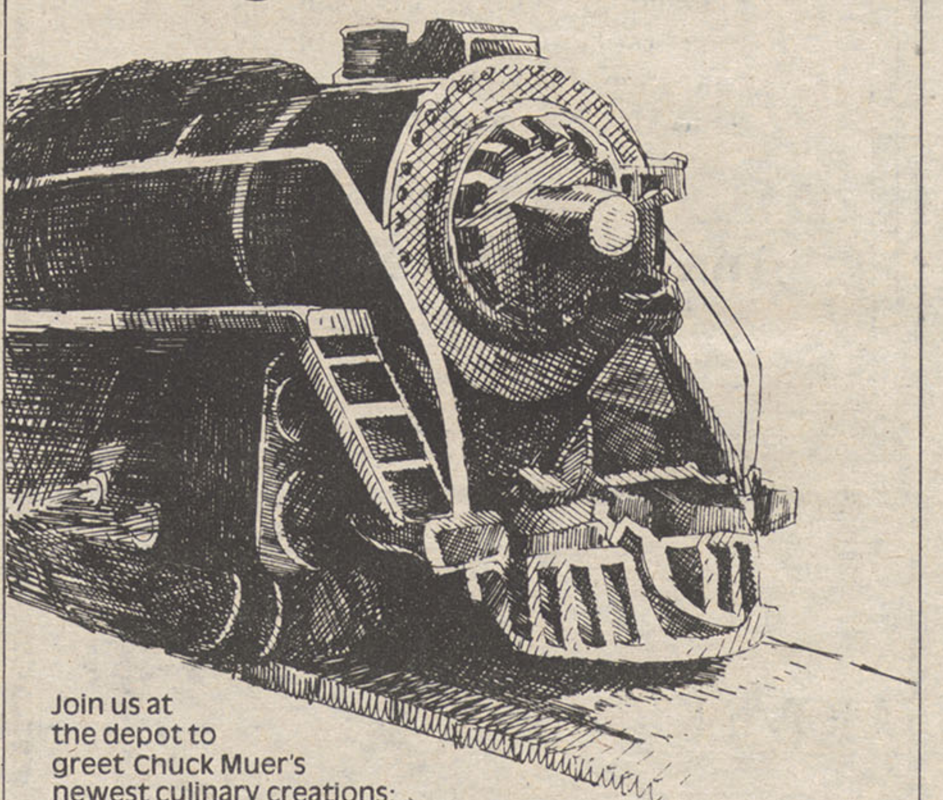

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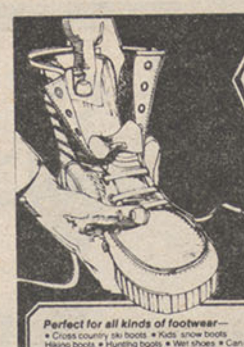

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HOW TO USE:
1. attach beadchains to bootdriers **2.** heat until stone is uniformly warm **3.** use beadchains to drop warm bootdriers in footwear **4.** let beadchains hang out for easy retrieval **5.** stone will radiate heat and dry footwear

* The stone that stores heat naturally, and radiates it gently, evenly, for hours

Perfect for all kinds of footwear—
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Hiking boots • Hunting boots • Wet shoes • Canvas sneakers • Cowboy boots

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CHIMNEY SWEEPS
Alternate Energy Headquarters
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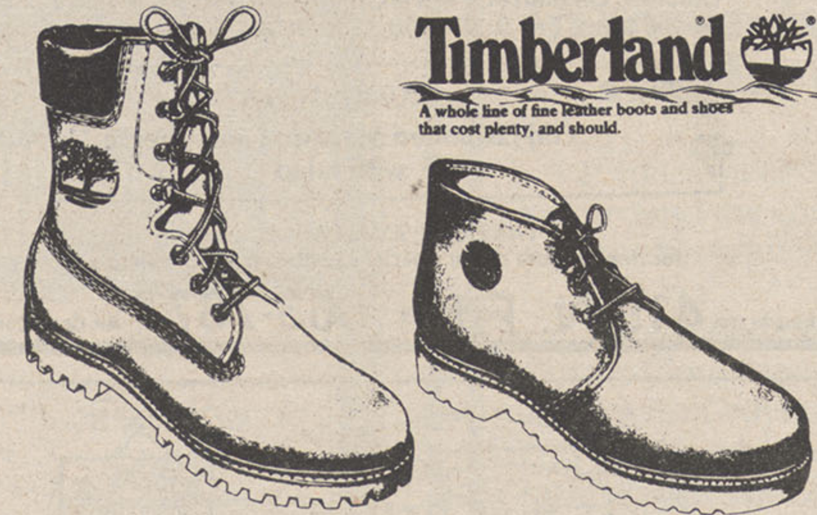

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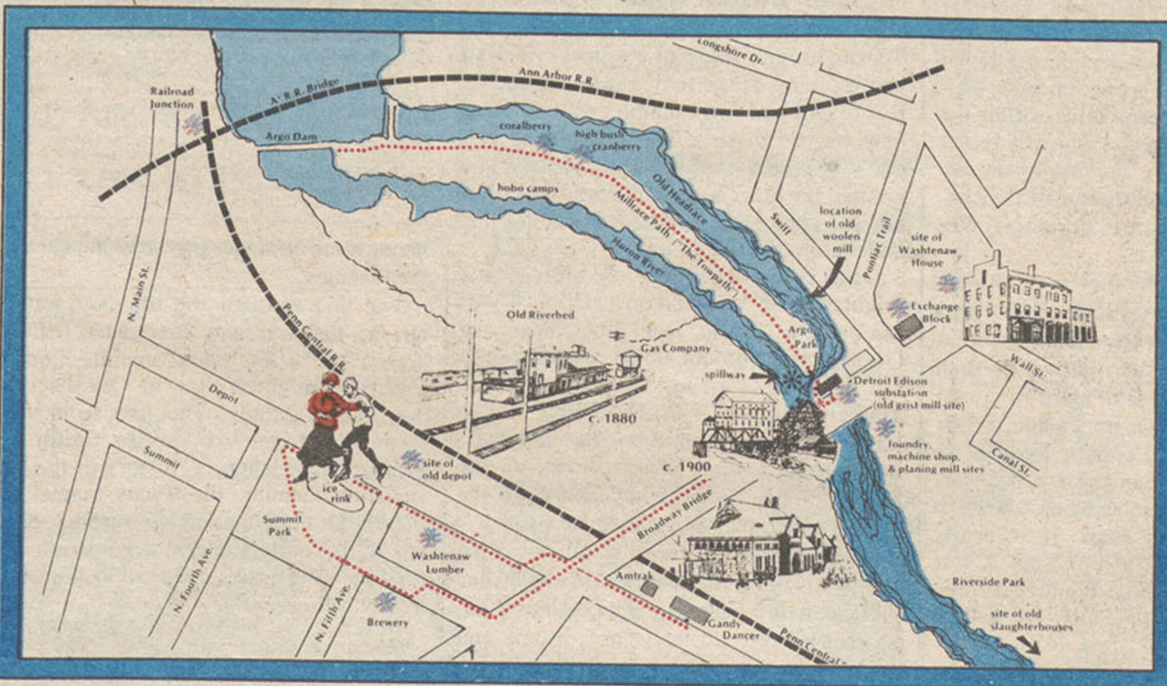
NATURE

Riverside walk by the Broadway Bridge

A hub of 19th century industry is a bucolic winter wonderland today.

The varied environs of the Broadway bridge make for an exceptional winter outing, easily encompassed on foot in half an hour. This old hub of 19th-century industrial activity now has an open, park-like look because of recent city efforts to create open space along the Huron River wherever land can be reclaimed from other uses. Right in town you can observe winter's special effects on a secluded riverbank path in the new Argo Park.



ELAINE WRIGHT

□

A good place to start is on Depot Street at Summit Park. (You can usually park on Depot and nearby streets.) This city block, once the site of lumber yards and more recently of Lansky's junkyard and Peters' slaughterhouse and sausage plant, has been transformed into a pleasant park. Along with its challenging wood play equipment, the park at this time of year also features a large oval ice rink amidst Austrian pine trees (weather permitting).

Just across Fifth Avenue up the hill from the park stands the tall, solid mass of the Central Brewery (erected c. 1865), now refurbished as an apartment building by John Hollowell. The noteworthy Italianate brick house next door on Fifth Avenue was built about the same time by brewmaster John Volz. Pyracantha and Boston Ivy are thriving on the brewery's north side. Their red and blue berries show up brightly now against the facade.

Opposite the brewery on Summit Street stand the low, rambling sheds of the Washtenaw Lumber Company. A constant in an area where so much has vanished, the lumber business here dates back at least to the 1870's, when Selwick Wood advertised his trade in "lumber, pork, wool, drain and sewer pipe" across from the original frame Michigan Central Depot. That depot stood about where the Amtrak parking lot is today.

Today's Broadway bridge efficiently conveys cars, bicycles, and pedestrians high above Depot Street, the railroad tracks, and the river. The original 1828 bridge here was built where an old Indian trail forded the stream. The plank bridge facilitated stagecoach traffic through Ann Arbor from Pontiac and Detroit on Pontiac Trail, which roughly followed the Indian route. The Washtenaw House, a large frame hotel and tavern on the site now occupied by Pump and Pantry, was soon built to serve the stagecoach trade.

The imposing white brick building on Broadway at Pontiac is the oldest building still standing in town. Called the Exchange Block, it was erected in 1832 by Anson Brown, the energetic founder of Lower Town (that's the settlement just north of the river). He arrived in the late 1820's, fresh from lucrative contracting work on the Erie Canal and eager for new construction projects. In rapid succession he dammed the river, dug a long mill race, put a grist mill into operation, and erected the Exchange Block to house his general store and briefly Ann Arbor's post office. Brown soon died of cholera, and his efforts to create the town center north of the river fizzled when the University and the railroad were located on the other bank. But the dam he built spawned several other water-powered enterprises on the north side. In the 1870s the grist mill, a woolen mill, and a planing mill took advantage of the dam's waterpower.

The 1905 Detroit Edison building still stands today, unused, on the site of the original flour mill which blew up in a spectacular fire in 1904. (Dust-filled flour mills often suffered from such explosions.) When you descend the steps at the bridge's north end, you pass around the corner of the Edison building and go up a concrete ramp. There you can see the dramatic contrast between the swiftly running river below the spillway and the quiet mill headrace above. In January the headrace is most likely covered with ice.

Depending on the depth of the cold this month, there may be some interesting ice formations at the spillway. As you cross over this frigid "waterfall," you can glimpse rushing water between the wooden planks at your feet. Ahead lies a very straight, narrow path along the narrow spit of land which separates the river from the headrace. After a new snow this trail is virtually wreathed in white, forming a magical tunnel with tree and shrub branches brushing your elbows and arching overhead. The trail has long been called "the towpath," although there is no evidence that boats were ever towed there.

On down the path, traffic and water sounds recede. Privet, honeysuckle, and buckthorn are prominent plants in this scrap of urban woods. To the left is the narrow low shelf of land beside the river where hoboes camped between train trips during the 1920s and '30s. The curious mounds of earth in this zone further upstream may well be the dirt excavated by Anson Brown and others to create the millrace.

Where the path makes a slight bend to the left, there is an opening in the brush directly onto the race. Here grow specimens of high bush cranberry (the berries are edible; see article on these pages) and coralberry, a Michigan native shrub whose low-growing habit and bright clusters of pink berries made it popular some years ago as a yard and foundation planting.

The path ends at Argo Dam, a 20th century concrete structure built on the original dam site to produce electricity for Ann Arbor's street lights at the downstream substation. The City is now studying the feasibility of reviving electricity production here.

On the return trip across the Broadway bridge, the picturesque towers and roof of Ann Arbor's impressive Romanesque train station (now the Gandy Dancer restaurant) can be best appreciated by a walker from this high vantage point. It's easy to miss the small round tower with the green copper roof and the little eyebrow windows when you're in a car. If a bowl of chowder ($1.50) sounds tempting, you can reach the restaurant without crossing the bridge's heavy traffic by circling the Washtenaw Lumber block. Note on your way the classical side-lighted front door of the lumber company's brick office at 304 Depot. For classic diner fare in humbler surroundings, you might try the Cloverleaf Lunch next to the exchange block on the north side of the river.

—Anne Rueter

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NATURE/continued

Above Ann Arbor: The closest stellar nursery

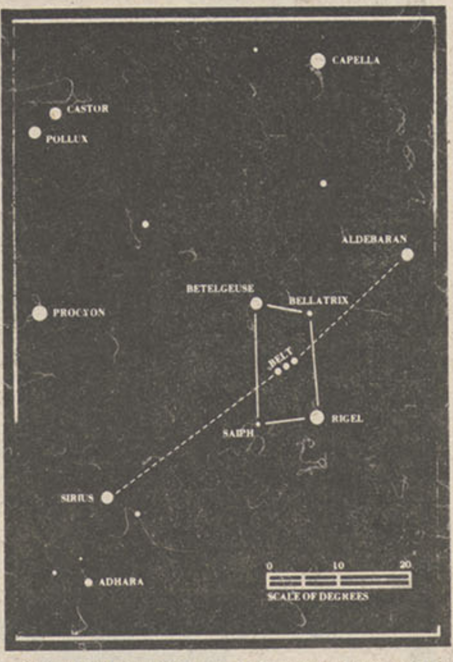
The stars look brightest in Winter. Everybody knows that, but the reason may come as a surprise. It's not so much that the air is clearer. Summer air can be just as transparent, for instance, immediately after a cold front passes. The stars we see in Winter really *are* brighter, at least in the region shown on our map—which is what grabs everyone's attention. Although this region includes a mere 12% of Earth's total sky, it contains nearly half of the 20 "first-magnitude" or very brightest stars we can see throughout the year. The reason: in winter the Earth's nightside happens to face the nearest place where there has been a lot of star formation in the very recent past. This star "nursery" has been active within the last hundred million years, which is recent compared to the nearly five-billion-year age of our Solar System and the age of the Universe itself, which is two or more times greater than that.

Stars look bright if they're unusually close, of course, and they look even brighter if they're also unusually luminous—that is, if they emit more light into space than the average star, because of extra size, temperature, or both. Such stars achieve their luminosity only at the cost of burning up their fuel far faster than the average star. One of the most luminous stars known is Rigel, shown on our map. It is nearly 60,000 times as bright as our Sun. A star like Rigel is lucky to last a hundred million years—just 1% of our Sun's ten billion year lifespan.

Rigel is the most distant of the nine first-magnitude stars on our map. The closest is Sirius, the very brightest-appearing star of all in Earth's skies, aside from the Sun itself. Fifty trillion miles away, it is the fifth closest star or star system to us.

Orion the Hunter, most conspicuous of all the 88 constellations, is your key to finding the other recently formed stars nearby. Orion's striking near-rectangular outline, with the diagonal belt in the middle, lies due south about halfway from horizon to zenith on January evenings around 10 p.m. to 11 p.m. By a nice coincidence, imaginary lines drawn through some of its stars will lead you to many of the major stars around it. I've drawn you two examples as the dotted lines on our map: a line through the belt one way points to Sirius, and the same line pointed the other way (and bent a little, but not so much as to make it unusable) hits Aldebaran (al-DEB-ar-an).

Sirius is the "Dog Star" because it's the brightest star in the constellation Canis Major (the Great Dog, the bigger of Orion's two hunting dogs). Aldebaran is the brightest star in Taurus, the Bull. Though relatively recently formed, it's so luminous that it's soon to die. The stars that appear around it (not shown on the map, but you'll see them easily) are the brightest members of a star cluster (which is a group of *truly* newborn stars) called the Hyades. Continue the Belt-Aldebaran line half again its own length and you hit yet another newborn cluster, more distant and hence more compact by far in appearance: the Pleiades.



JIM LOUDON

Orion(solid lines) and the rest of the nursery. Use the scale to relate this map to the real-sky patterns, which will seem much larger; ten degrees is the amount of sky covered by the long dimension of your clenched fist, held at arm's length. A dim red light, e.g., a flashlight tinted red by nail polish, is necessary to let you see the map yet not lose the dark-adaptation needed to see the real sky. Map shows only the few very brightest stars; first-magnitude stars are the largest dots and all others shown are second-magnitude, while the unaided eye can see down to sixth-.

The line through the top two stars in Orion, Bellatrix and Betelgeuse (BET-el-g*oo*z; *"oo"* as in "b*oo*k") points almost at Procyon, brightest star in Orion's other dog, Canis Minor. The line from Rigel through Betelgeuse points to Castor and Pollux, the brightest two stars in the constellation Gemini, the Twins (named for them). The line from Rigel through Bellatrix leads you to Capella, a yellow star like the Sun but a yellow *giant,* while our Sun is a mere yellow *dwarf.*

—Jim Loudon

Cranberry cocktail: yours for the picking

One of the best winter edible fruits is that of the native high bush cranberry (*Viburnum trilobum*), a shrub found throughout northern North America and also in central and northern Europe. Though the fruit tastes like a cranberry, the plant is actually a viburnum and not a true cranberry at all.

The translucent red berries, when cooked, produce an excellent tart flavor and a beautiful red color. (When raw, their taste is medicinal and disappointing.) High bush cranberries have twice the vitamin C content of oranges. Many Indian tribes used the fruit, often with honey. Thoreau mentions stewing the berries with sugar in *Maine Woods;* Norwegians and Swedes distilled liquor from the fruits.

Look for the high bush cranberry in moist areas—in wet woods along the Huron and in moist ditches along roads, for example. The fruits are ripe after the first week of hard frost. Fruitings are often heavy, and many quarts can be collected from one shrub. In winter, when the three-lobed, maple-shaped leaves have turned crimson and withered, the shrub may be identified by the opposite branching of twigs and branches, the hanging clusters of brilliant translucent red berries, and the flat single seed inside the ½" round fruit. It is rarely over ten feet high.

Avoid the cultivated variety, also called the guelder rose and frequently planted in local cemeteries, in the arboretum, and around many buildings. Its fruits cannot be properly sweetened. Unfortunately there is no reliable way to discriminate between the two types without cooking them. Birds sometimes help the poor-tasting cultivated variety escape into nearby natural areas, so check small amounts before picking to decide if you have the native species.

—Ellen Weatherbee

RECIPES

I. Juice: Remove berries from stems, wash the fruit well and cover with cold water in a heavy pan. Add a strip of orange peel to cut the strong odor while cooking. Simmer 10 minutes and strain through a jelly bag or 2 layers of cheesecloth. Sweeten with sugar or honey and dilute this concentrated juice with hot water and spices or with hot tea. To serve chilled, add cold water or tonic water to taste.

II. Puree. Put the above cooked mixture through a sieve or a food mill. Three pints of berries make 4 cups of puree. Use this mixture for pies and sherbet.

III. Jelly: Mix four cups of undiluted juice with one package of Sure Jell. Bring to a boil and add five cups of sugar. Boil hard for one minute. Remove from heat, cool slightly and skim off the foam with a slotted spoon. Put into jelly jars and seal. The jelly is good with a variety of foods—favorites are with hot biscuits and a venison roast.

JIM LOUDON

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Skate for free on natural rinks with heated shelters .

January and February are the months when the City of Ann Arbor lays down and maintains natural ice rinks in parks across town. Just when they are constructed depends on getting a five-day forecast for consistently cold weather. This normally happens in early January. By late February the higher angle of the sun is usually enough to soften the ice too much for skating.

Here's the list of parks, with the hours of heated shelters where skaters may put on skates and use the restrooms. No hockey is allowed except on the designated rinks at Northside and Burns Parks.

Allmendinger Park
M-F, 4:30–8:30, Sa, Su, 2–8:30

Burns Park (same as Allmendinger)

Northside Park (same as Allmendinger)

Scheffler Park (same as Allmendinger)

Fuller Facility
M–F, 6:30–9:30, Sa, Su, 2–8:30

Summit Park
M–F, 4:30–7:30, Sa, Su, 2–6

West Park (same as Summit)

In addition, there are several neighborhood ice rinks constructed by volunteer neighborhood groups with help from the Parks Department in the form of hoses and advice. These rinks are not lighted or attended.

Glacier Highlands, Larchmont at Sulgrave Place

Virginia Park, Virginia at Fair

Las Vegas Park, Las Vegas at Runnymede

Simulate a European baker's oven for $3.30 worth of firebrick splits.

$3.30 will allow bread bakers and pizza makers to approximate the effect of European brick ovens, according to Margaret Dawson. Following Julia Child's advice (proffered on page 466 of *From Julia Child's Kitchen*), she went to Rohde Brick and Supply, 202 E. Madison at Fourth Avenue, and bought six fire brick splits. Each split is about 5" x 10" and one inch thick, and costs $.55. Six fit in Margaret's oven. (A ceramic pizza stone sold in kitchen shops serves the same purpose but costs about $15.)

Margaret uses her bricks for baking pizza, French bread, and other European breads that involve a thick, chewy crust. It is essential to preheat the bricks in the oven; one hour has been best in Margaret's experience. The pizza or bread is baked directly on the bricks, so the critical problem is, how to get the dough onto the bricks in the oven. Margaret uses a thin board with no lip (a painter's palette or a piece of Masonite) sprinkled heavily with corn meal to keep the dough from sticking to the board. When she makes pizza, she puts the dough on the board first, then applies the sauce and cheese, taking care to pat the cheese down so it doesn't fly off when the dough is whisked into the oven. *That's* the tricky part. "You jerk the dough onto the bricks like you'd jerk a tablecloth off if you wanted all the dishes to stay on the table," Margaret says. "You make a swift forward motion away from yourself and toward the oven to get the dough going, then you jerk the board back fast enough so the pizza keeps going into the oven. It takes practice."

One final word of advice from Margaret: "Timing is critical. We bake pizza in our oven for 12 minutes—not ten and not fifteen." Ovens may differ, but exact timing seems important.

Heat guns: use with care.

A few months ago we discussed the heat gun in these pages and recommended it as an efficient alternative to chemical preparations in paint stripping. Furniture refinisher Dean Rieger sends this qualifying warning: "The heat gun has a clear danger. . . . When used indoors on paints containing lead, it volatizes lead-containing compounds and creates a hazardous atmosphere. As when working with chemical strippers, it is imperative to have adequate ventilation or to work out of doors when using the heat gun." Old paint on furniture and woodwork is likely to contain lead, so precautions should be followed carefully.

Handy reminders for garden and lawn in this attractive $2 calendar.

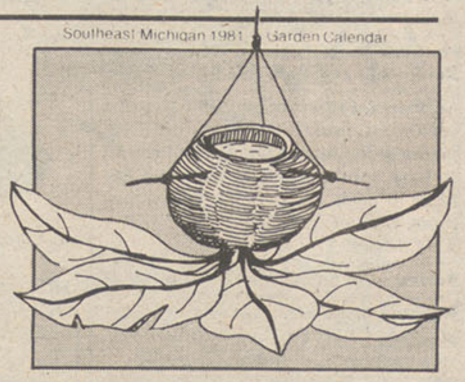
An attractive garden calendar with lots of localized reminders for when to do what in our region is available for only $2. For gardeners who have trouble remembering when to plant peas, spray fruit trees, look for corn borers, or keep on top of other garden tasks, the calendar is a real deal.

For years the clever and well-informed horticultural staff at the Washtenaw County Cooperative Extension Service has been preparing this kind of calendar for our county. This year the entire southeastern part of the state will reap the benefits of their knowledge. The day-by-day page for each month contains short and timely reminders and still leaves enough space to write in one or two engagements or notes a day. January samples: "Your Christmas flowering plants will last longer if kept between 62 and 68 degrees and in bright light." "An ice rink won't hurt the lawn if 3" to 4" of snow is packed over the area before flooding."

The opposite page for each month has illustrated tips about the culture of houseplants, lawns, perennials, fruit trees, shrubs, etc., along with a few fun projects like making gourd birdhouses and feeders. The Southeast Michigan 1981 Garden Calendar is available at the Cooperative Extension Office in the County Service Center on Washtenaw at Hogback and at Hertler's.

These hanging plants form their own baskets.

Southeast Michigan 1981 Garden Calendar



This suggestion for an unusual and very inexpensive houseplant comes from the Southeast Michigan 1981 Garden Calendar. You can make a self-contained hanging basket from a root-crop vegetable. (Big vegetables like turnips and beets work best.) No pot is required. The only cost is the vegetable and three screws.

> "Turn upside down, cut off the new 'top' [formerly the bottom, not the part where the stem was attached] and hollow out a basin. Insert three screws or pegs in the sides and suspend the living pot with the flat side [not the basin side] down. Keep the basin constantly full of water. Soon new leaves will grow from the flat bottom and curve up around the bowl."

The Dictionary Game: fun for adults and kids.

A relaxed beer-and-pretzels evening with friends might be all you have the money or energy for in the middle of winter, but such an evening can be memorable with a little structure. The "dictionary game" is often played after a holiday dinner with friends and relatives of the Rudelich family on Soule Boulevard. You need a good dictionary, paper, and pencils. The leader (who rotates) chooses from the dictionary a word that all agree they do not know and cannot easily guess. Each player then writes what hopefully sounds like a convincing "dictionary definition" of the word, anonymously, and passes it back to the leader who has written the actual definition. All are read aloud with the least expression possible. Each player then votes for the definition which he believes to be the true dictionary definition.

"Hoicks," for instance, could have been (1) mechanical fork used to lift hay onto trucks, (2) a call to the hounds, or (3) tools used in bobbin-lace making. "A call to the hounds" drew laughter and no votes, but it is the dictionary definition. Other words that have come up in the Rudelichs' games are mundungus, dhole, triclinium, and puccoon.

The scoring is simple. You get one vote for each person who votes for your "false" definition. If you vote for the true definition, you get a point. If you were the leader and "stumped" everyone by choosing a word whose true definition no one guessed (which frequently happens), you get two points. If you vote for the true definition or your definition is impressively close to the true one, you get two points. After several rounds, add up the points.

This game could be considered educational, but we've found you tend to remember the funnier definitions more than the true ones. And we've heard children as young as eight can legitimately participate in the game.

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LIFEPOWER is an exciting new seminar from the developers of Adventures in Attitudes which will be conducted on January 24–25. Lifepower helps you gain control of your life and reduce stress. For more information write: Extensions in Learning, Box 8038, Ann Arbor, MI 48107 or call 971-8067 eves.

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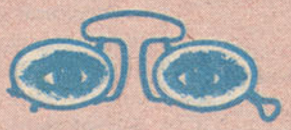

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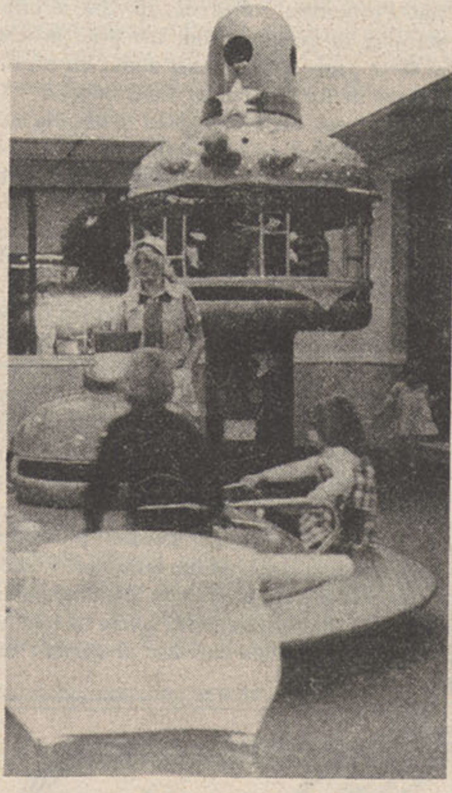
CHANGES

Selected reports on major changes in retail businesses and noteworthy buildings

McDonaldland Park

Another scheme from the burger giant to win over future generations.



The Big Mac climber (rear) and Mayor McCheese whirl (foreground) are popular attractions. A park ranger in uniform and cap keeps an eye on the scene.

Outside the beginnings of a long Michigan winter are settling in. But at the recently-expanded **McDonald's** on Washtenaw between Ann Arbor and Ypsilanti is a summer playground scene brought indoors with an unusual twist. Noisy children clamber up ladders to slide down a corkscrew slide and peer out from a lookout platform formed by the space between two giant hamburger halves. The playground-type merry-go-round has in its center a giant plastic cheeseburger with a face on it. The entire scene is being surveyed by an eight-foot bad guy (plastic) with dark glasses and buck teeth in the corner and by two uniformed "park rangers" (alive). The rangers, two young women employees, are there to keep things from getting out of hand and to enforce the park rules listed on the wall. ("All children under 12 must be accompanied by an adult. Obey the park ranger. Hours: 9 a.m.-9 p.m. . . .," etc.) Recorded calliope music (mostly energetic marches) comes from a scaled-down carousel with three revolving figures for kids to ride on.

This is the newest **McDonaldland Park**—the first in Michigan and the thirteenth in the world. The idea of cavorting on oversize characters with hamburgers for heads may strike unknowing adults as unsettling and bizarre, but the smiling cheeseburger, Mayor McCheese, and the evil Hamburgler are as familiar as Mickey Mouse to a generation of kids brought up on Ronald McDonald and friends. Their adventures are depicted on placemats and special booklets throughout the far-flung McDonald's fast-food empire.

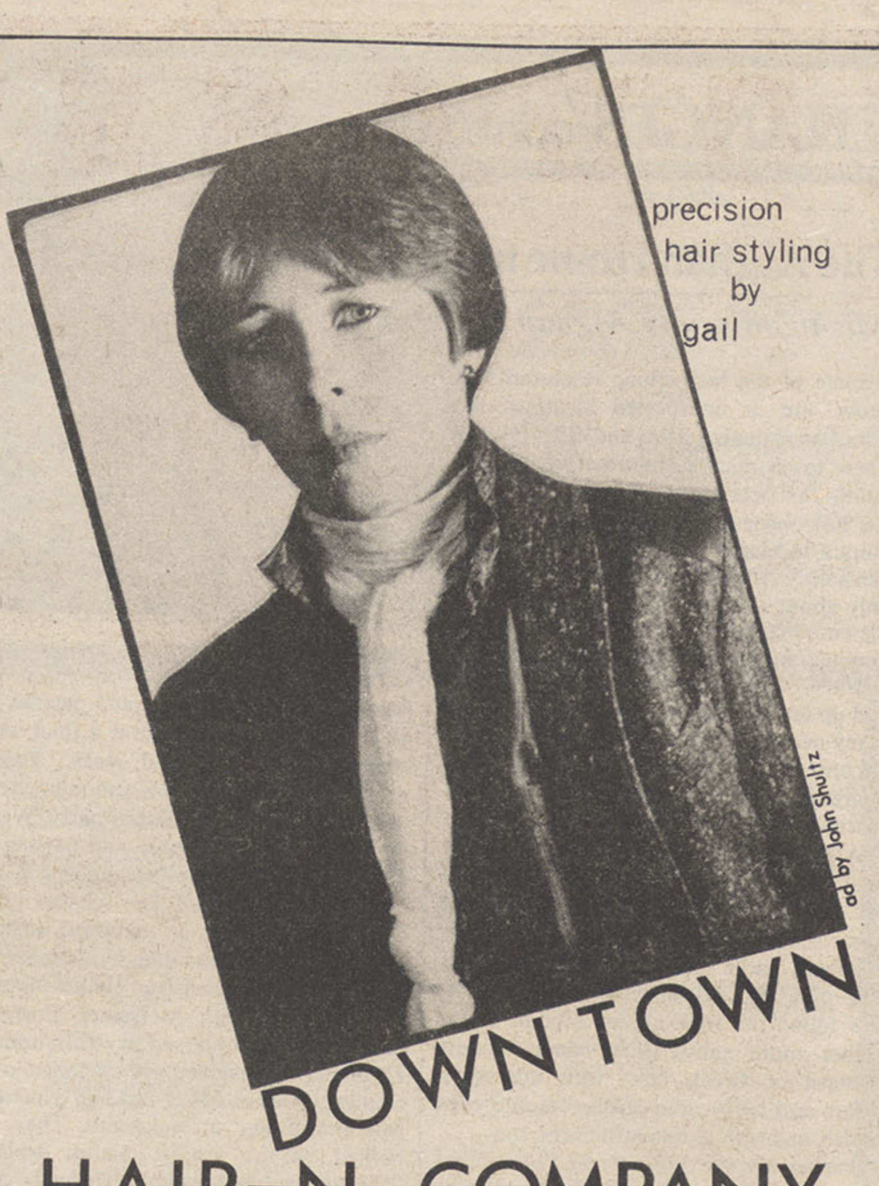
McDonaldland Parks are a new promotional idea designed to win the hearts of future generations while they are still pre-literate. We talked with the Washtenaw store's new customer service representative, Mary Jane McCrory, about the newest park. It has been installed in a 25' by 60' room recently added to the front of the original building on Washtenaw just east of the new Kroger-Perry shopping center. McCrory has been with McDonald's for 2½ years. The parks are being built in company-owned stores at first, so independent owner-operators can decide whether they want to invest the minimum of $100,000 required to set one up.

Why should McDonald's incur the hassles of running such a facility, we wondered? "Well, I think it's an extension of the idea of 'food, folks, and fun,'' she said, in apparent reference to a cornerstone of the McDonald's philosophy as taught at Hamburger University.

McCrory is excited about using the park as a focal point for McDonald's promotions. "Birthday parties are going to be a big thing here," she told us. "The huge indoor park in Toronto has eight separate birthday rooms. People come from a hundred miles away to have their kids' birthday parties here. Also, starting in January we will be contacting local groups about planning outings to the park. The park will be a super thing for nursery schools. We plan to teach a health unit on what's good to have for breakfast. The kids can have breakfast here and then play in the park.

The McDonaldland Park idea has developed beyond the experimental stage, but it's still a novelty. There are both indoor parks and outdoor parks. (The nearest outdoor ones are in Akron and Chicago.) Outdoor parks can handle bigger equipment than indoor parks. The Hamburgler figure, for instance, was designed to go on top of the Hamburgler Spiral Slide but was too tall to fit inside the building on Washtenaw that way. The complete range of McDonaldland play equipment includes several bigger pieces not in the Washtenaw facility: a teeter-totter, a Hamburgler Swing, the Capt'n Cook pirate ship (which is 28' long and 7'6" wide), and the McDonaldland train engine.

Why did Washtenaw County rate the honor of receiving Michigan's first McDonaldland Park? McCrory explained, "It was the most expandable store without too much of a problem lot-wise. The front was easy to build onto." Suddenly a frown appeared on her face as she looked over at the playground. "Oh, my goodness," she said. "The kids are shaking the carousel, and it's not meant to be shaken." She quickly went to the aid of the park rangers, and in a minute, order had been restored.



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CHANGES/continued

The Afghan Home in Maple Village

Michigan's only Afghan restaurant.

Co-owner Rajhab Karim and Chef Nasi Ayoubi

PETER YATES

Some of the best ethnic restaurants we know are in unexpected locations like suburban shopping strips and older centers, where lower rents are more affordable for family-run operations. **The Afghan Home** has just opened up in the old Sanders restaurant in Maple Village. Billed as "Michigan's only Afghan restaurant," it is one of only about a dozen Afghan restaurants in the entire country. Afghanistan is a mountainous, arid, and relatively undeveloped country of only about 15 million people, and up until a few years ago it had not sent many people to this country. Recent political unrest has increased the number of immigrants, however, and more Afghan restaurants may be expected.

Afghan cooking is definitely Middle Eastern. Shishkebob, flat bread, and rice are featured; stews and main-dish pastries involve liberal use of lamb, yogurt, mint, eggplant, garlic and spinach. Desserts are rice pudding and honey-soaked pastries. We found the food at the Afghan Home rather more subtle than much Middle Eastern or Greek fare, with interesting spices and herbs, like cardamom and coriander, and with Indian influences, too.

Dinner entrees run from $3.50 to $5 for vegetarian dishes and from $5.50 and $6 to $7 for meat dishes, which involve beef as well as lamb. All entrees are served with rice and an Afghan salad of cucumber, tomato, and onion. No liquor is served. Lunch prices are a bargain, at a little more than half the price of dinner. There's a good selection of interesting appetizers, too—meat and vegetable-filled dumplings and pastries for $1.50 and $2 at dinner, and a thick vegetable-noodle soup called *Aush*. Topped with yogurt, ground beef, and mint, it was deemed delicious by all in our party. We enjoyed ordering as a group and passing the dishes, as in Chinese restaurants.

Principal owners of The Afghan Home are Rajhab Karim, an electrical engineer and U-M Ph.D. candidate in academic administration, and his friend Haider Noori, a civil engineer with McNamee Porter & Seeley. Karim had hoped to return home to Kabul until the recent Soviet takeover of his country. Neither owner has had experience with restaurant management. They embarked on the project, Karim explains, "Because we had American friends come and eat in our homes and we were encouraged by the response. We heard Ann Arbor is a pretty good place for restaurants." The stalwart presence at the heart of the enterprise is the cook, Nasi Ayoubi, who is on hand for both lunch and dinner. A friend of Karim, he came here to open The Afghan Home from Bloomington, Indiana, where he had helped run a small restaurant.

Karim's and Noori's wives also help in the restaurant. Tooba Karim bakes the flat bread and makes the time-consuming desserts like baklava (spelled "baglawa") and jalabi (pastry coils dipped in honey, cardamom, and rosewater syrup). Sayera Noori is responsible for the decor, which is restful and far more tasteful than the crude sign on the door would suggest. The walls and linens are several shades of blue, in contrast with several wine-red Afghan rugs. Taped regional music is pleasant and subdued. Groups of five or six or more may reserve the private Afghan Room, where diners sit on cushions and dishes are placed on the floor.

Glen Gale's many ventures

The controversial ex-academic chats about his chosen profession, real estate, and his current plans.

Glen Gale, owner of Campus Commercial Properties, called us up last month wanting to explain about the brief article in these pages in December about his problems with former tenant Fred Sanchez of **Great Places.** He also wanted to discuss his plans for three of his central-area properties. Sanchez, we reported last month, felt Gale had forced him out of his space at 216 S. Fourth Avenue by abruptly raising the rent much more than Sanchez had expected after his old lease had expired.

To get Gale's side of the dispute (he didn't return our calls last month), we met him in his offices, which also house his Center for Foreign Studies. The Center was the subject of two lengthy investigative articles in the *Ann Arbor News* last month. They focused on a number of complaints that the Center's classes abroad had been misrepresented. Gale is a former assistant professor of Spanish at the U-M (he set up his Center after taking some of his own students abroad), and his secretary refers to him as "Dr. Gale." Diplomas are prominent on his wall.

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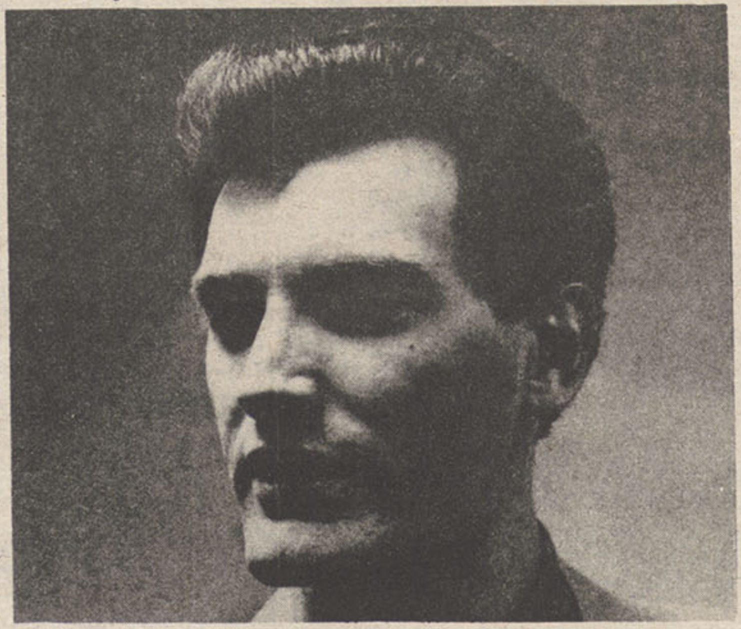

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Gale himself, bespectacled, fortyish, a little on the thick side, comes on casual, wearing a burgundy turtleneck and an ID bracelet. Referring to a folder of papers, including old letters and correspondence, he explained, "In summer Mr. Sanchez and I had talked about $750 rent for the street level (1,100 square feet) and some basement space. I prepared a new lease giving him everything he wanted, including the basement space and renovations. I said I wanted $1,225—that's $9.27 a square foot for street level and $7.50 for the basement. [Rents include all utilities except electricity.] Fred Sanchez never responded. I was surprised when I drove by his space and found him moving out. I thought we had ongoing relations. He never paid his September rent of $1,225, even though he had been given 30 days notice of the increase as required by law. So I sent a 'Notice to Quit.' I didn't want him to quit. He was the prettiest tenant we had in the building."

Sanchez took with him a prefabricated partition, carpeting, and blinds (all of which he had paid for). Gale maintains they were permanently affixed to the building, not a "trade fixture," and that they therefore belonged to him by law. In removing the carpeting from the walls, some plaster and drywall came down, too. So while Sanchez is suing Gale for a $10,000 loss of profit incurred, he says, by the precipitous move, Gale is suing Sanchez for not giving the required notice, for nonpayment of rent, and for removing permanent fixtures.

Gale had raised Sanchez's rent to help finance his planned renovation of the **Fourth-Main Arcade,** across the street from the Capitol Market. It is hardly a prestigious address at the present. Covered in metal sheathing, it is like "a face without eyebrows," he says. Architect Rick Neumann's plans call for painting it a chocolate color and installing a new directory, new sign, and planters. If the changes are made as portrayed in a sketch, they would do a lot to improve the building's appearance. The stairway to the basement and second floor would be opened up for a light-filled atrium effect. Gale wants to divide the basement's 5,000 square feet of rentable space, and possibly the second-floor space as well, into "first-class" office suites renting at $8 a square foot, which is below other renovated office space. The only hang-up to the $200,000 project is financing. "The numbers worked out fine at 13% or 14%," Gale said ruefully.

Meanwhile, Gale has two empty retail spaces to fill. Great Places' space is still vacant, and the **Florence Bridal Shop** is gone. Across the street, **A New Dawning** waterbedroom store has also closed. The building was put up for sale. A New Dawning's owner, David Doty, continues to operate his Waterworks Waterbedrooms store at Packard near Platt, which has proven to be a much more congenial location than downtown for selling waterbeds.

Dreary as it now is, the Fourth-Main Arcade will always have a warm place in Glen Gale's heart. It was his first experience in real estate investing and management, which the one-time academic now regards as his true calling. He, Pat Mahoney, and Don Koster went in on the building in 1976–7. "It took only $10,000 down to buy the building. I sold my car to make the payment," he remembers. "We didn't realize what a good buy it was. It gradually evolved that my responsibility was the marketing end—negotiating leases, finding new tenants. I enjoyed it, and I realized I wanted to

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CHANGES/continued

do this as a vocation." Now Gale owns 100% of the Fourth-Main Arcade (which he intends to rename Town Center Plaza) and other valuable property as well: two buildings at State and William (the one on the corner and the blue one housing Suwanee Springs Leather and the Office Supply House); a major share in the former U. of M. Press building on East University near South U.; and two recent acquisitions on South University, the former Laco Bookstore and the house next to it. Gale straightforwardly admits that the extent of his holdings is an excellent testimony to the power of leveraging—acquiring new properties with loans backed up by the appreciated value of older holdings.

The yellow brick U-M Press building was built in 1949 as a post office. Gale leased the second floor to small office tenants, who covered expenses while he was lining up major tenants for the first floor. In December **Stop N Go** moved into one side, and Gale is talking to "what's known in our business as 'triple A prime tenants'—that is, a nationwide chain or major corporation." His hot prospect is "something in the fast food business," he says. "I'm very excited about it."

For the Laco space Gale hopes to find a single tenant; the adjoining Queen Anne house he'd like to develop into small retail shops.

Now that the economy is hurting the foreign study business, Gale says, "We're very grateful we can live off of real estate." For a former academic in a shrinking field, Glen Gale hasn't done badly. Despite the occasional brickbats hurled at him by angry tenants complaining about the lack of heat, by the press (he caught a lot of flack when he rented most of the Fourth-Main Arcade to Ann Arbor Plasma), and from the occasional irate Center for Foreign Studies student who finds herself in a cheap French hotel sharing a single bathroom with two dozen North African laborers, Gale has a sublime sense about the appropriateness of his success. "In June, 1973, I decided not to continue in the academic world. I thought the field of foreign study would be more rewarding remuneratively, and it was. I liked teaching, but I didn't enjoy writing articles and publishing books. I found the business world to be more of a challenge, more rewarding in every way. It emphasizes more aspects of my personality."

Gymnastics schools in Ann Arbor

The Olympics and the local "Y" have developed a big market for private instruction.

Since Olga Korbut became the darling of the 1972 Olympics, gymnastics has been the fastest-growing non-team sport for individuals among young people. Ann Arbor now has two private clubs that concentrate on gymnastics. **Not Just Gymnastics** is a new gymnastics and exercise club located in a low, warehouse-like building at 630 Phoenix Drive, just south of Briarwood. "This is the only part of town in which we could find the kind of space we need," says Gail Sinelli, one of NJG's four owners. On a recent weekday afternoon, that space is filled with youngsters who hurl themselves through the air with fearless abandon. The 6,000-square-foot room has blue carpet-covered mats over the *entire* floor, a very high ceiling, and a lot of gymnastics equipment—parallel bars, a horse, two regulation-height balance beams, and several lower ones. Rock music sets the mood as the girls' competition team, the Ann Arbor Aerialites, ages 8 to 17, works out. The mats are awhirl with somersaults, cartwheels, and multiple handsprings of startling agility and effortless grace.

PETER YATES

The club's owners, Linda Morton, Marie Moore, Terry Myers, and Gail Sinelli, are either teachers or parents of young gymnasts. They wanted to go beyond the offerings of the Ann Arbor "Y" to offer both comprehensive and advanced instruction in gymnastics, as well as exercise, yoga, and preschool programs. Linda Morton, head coach of the Aerialites, is an internationally-ranked gymnastics judge. She's an abrupt but likeable woman with bright blonde hair and the authoritative air of a drill sergeant. "Just bend back—don't bend forward!" she calls to a girl of about 15 who is practicing backward handsprings. Morton was head gymnastics instructor at the Ann Arbor "Y" when she met Myers and Sinelli, who had children in her classes. Morton says, "The "Y" had different objectives than we did—they wanted to expose a wide range of people to the bare basics. They didn't want to train past a certain point. The students wanted to go further, and I wanted to teach the way I want to. Here we train ages six to adult at all levels. We train everyone as if they are going after a college scholarship. We want to do it right." Marie Moore is a longtime friend of Morton's, who became involved because she wanted to teach preschool athletics. NJG's preschoolers range from 14 months to six years. According to Moore, most children are not physically or psychologically ready for gymnastics until age six. "At NJG, we have a different concept in teaching preschoolers. We want to build a movement vocabulary for children so their bodies are prepared for any sport."

Gym America at 815 Airport Boulevard opened in summer, 1979. Co-owner Claudia Kretschmer also taught at the "Y," like the core teachers at Not Just Gymnastics. There she saw an unfilled need for involving more kids than the "Y" could handle. In Florida she had studied under the coach of the women's Olympic gymnastics team. Her husband, Ed, a computer programmer and former pole vaulter, joined her in setting up Ann Arbor's first Olympic-style gymnastics school. Ed now also works full-time at Gym America.

The school grew quickly from 75 to 400 students, with waiting lists for some classes. The Kretschmers credit their success to a huge market (which, they say, is unaffected by NJG), their 6:1 student-teacher ratio, and the good rapport between staff and students. On our recent visit, the emphasis seemed to be on having fun. "Everybody gets lots of turns and lots of attention," says Ed. Prices range from $25.50 for six weekly classes to $55 a month for team members who work out 12 to 15 hours a week. A new facility, to be called **Dance America,** is being planned for across the road, with a dance studio and practice space for the 40-member Gym America competitive gymnastics team.

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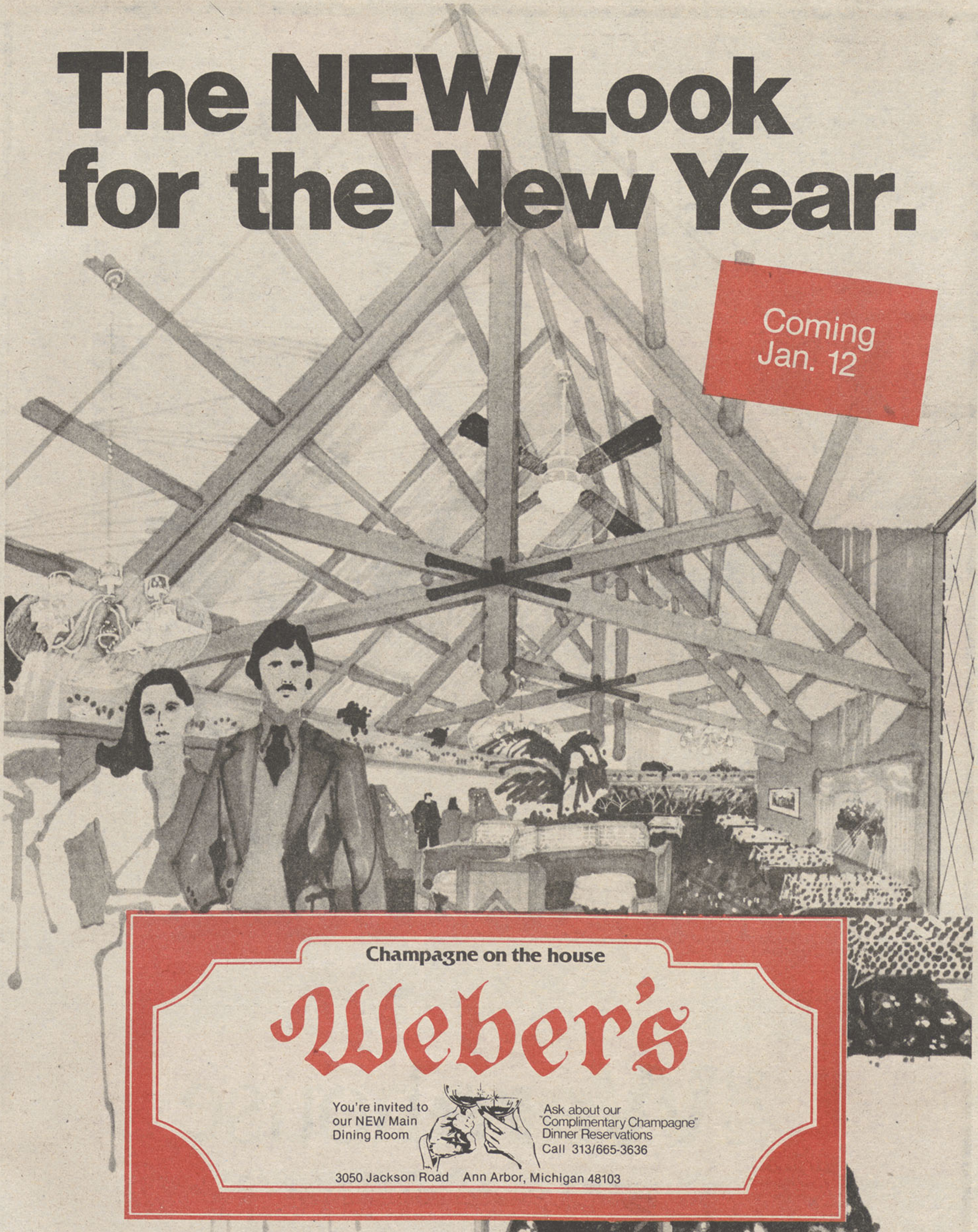

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